DOCTOR WHO™ MAGAZINE

THRILLING ADVENTURES IN TIME AND SPACE
ISSUE 333 20 AUGUST 2003
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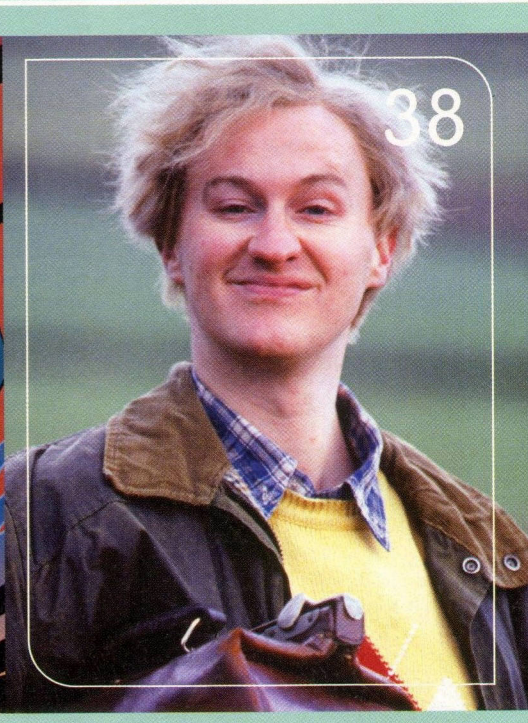
DWM 333

"HOMELY, FUSTY, COMFORTABLE, DUSTILY ELEGANT"



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More madcap ramblings from Sorvad, as he reveals tomorrow's news today. It can only be the latest terrifying edition of **Space-Time Telegraph**!

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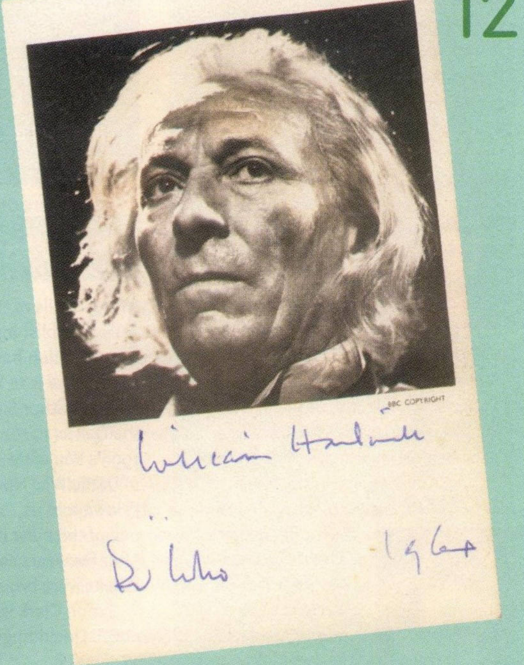
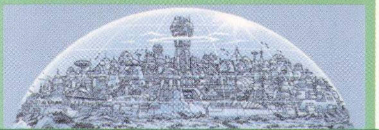


DOCTOR WHO
1963-2003

THE ACCIDENTAL TOURIST
PART ONE: TROUBLE IN MIND

DWM ARCHIVE EXTRA
30 YEARS IN THE TARDIS

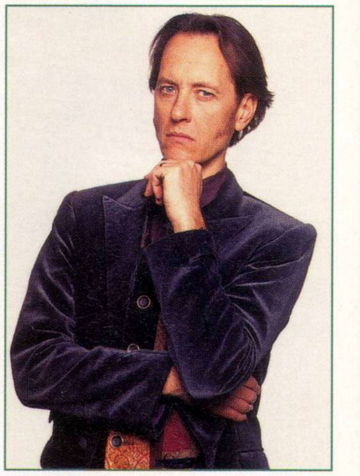
"I think Dannii Minogue should be the new Dr Who. She could do whatever Kylie would do to the monsters, but six months too late."



GALLIFREY GUARDIAN

EXCLUSIVE: MEET BBCi'S NEW INCARNATION OF THE TIME LORD ...

RICHARD E GRANT IS THE DOCTOR!



BBCi has revealed to **DWM** that an exciting new internet drama is currently in production to celebrate *Doctor Who*'s 40th anniversary. Following the enormous success of the *Shada* webcast earlier this year – a recreation of the lost Douglas Adams classic, starring Paul McGann, and still available for viewing at *www.bbc.co.uk/cult/doctorwho* – BBCi has set its sights even higher this time, and this new production will introduce a brand new Doctor!

The actor chosen to portray the Time Lord's Ninth incarnation is Richard E Grant, star of such films as *Bram Stoker's Dracula*, *Prêt-á-Porter* and – alongside Paul McGann – the cult classic *Withnail and I*. Grant has already had a brush with *Doctor Who*, having played 'The Quite Handsome Doctor' in the 1999 *Comic Relief* special *The Curse of Fatal Death*.

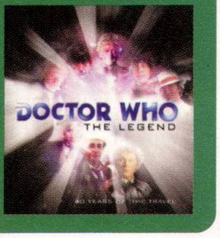
The drama, entitled *The Scream of the Shalka*, has been written by leading novelist and scriptwriter Paul Cornell, whose previous *Doctor Who* work has included the highly-acclaimed *Human Nature*, *Happy Endings* and *Seasons of Fear*. Cornell also created the ever-popular Professor Bernice Summerfield, and *Shalka* has given him the opportunity to create another travelling companion for the Doctor. Alison, a native of Earth, will be played by Sophie Okonedo, an actress who has appeared in films such as *Ace Ventura: When Nature Calls*, *This Year's Love* and the TV drama *Clocking Off*. The play also features Craig Kelly, best known for his role in Channel 4's *Queer as Folk*, as Joe.

The Scream of the Shalka was recorded in London in mid-June, though its broadcast date is yet to be confirmed. James Goss, BBCi Cult's Senior Content Producer, told **DWM**, "Without giving too much away, the project will take our webcasts in a whole new direction, by bringing *Doctor Who* back to life for existing fans but also bringing the magic of *Doctor Who* to a whole new audience. Paul has written a lovely script that the cast are having great fun recording, and Richard E Grant makes a very dynamic lead."

Further details about this intriguing new project will be revealed later in the year, and **DWM** will be keeping you up-to-date with all developments.

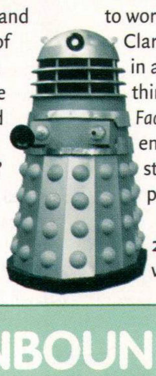
NINTH DOCTOR BROUGHT TO BOOK!

BBC Books' Justin Richards has exclusively revealed to **DWM** that Paul Cornell will be penning a novelisation of *The Scream of the Shalka* with a provisional release date of December 2003. "This book will be distinct from the normal range of *Doctor Who* novels," explained Richards, "and we'll be exploring the possibilities of a new and exciting format." Richards also confirmed that the Ninth Doctor will be covered in the BBC's anniversary publication *Doctor Who: The Legend*, which has now expanded to 400 pages and for which the revised cover illustration can be seen on the right.



NOVELLA OF THE DALEKS

Details of the fifteenth and final Novella in Telos Publishing's acclaimed range of original *Doctor Who* fiction have been exclusively revealed to **DWM**. *The Dalek Factor* is to be written by award-winning horror and fantasy author Simon Clark, and features the return of the Daleks to the printed page for the first time since 1998's *War of the Daleks*. "We wanted to end our range of *Doctor Who* Novellas with a real bang," Telos' David J Howe told us, "and what better way than to feature one of the most iconic images from the 20th century? After five years away, we felt it was about time the Daleks were brought back into the spotlight."

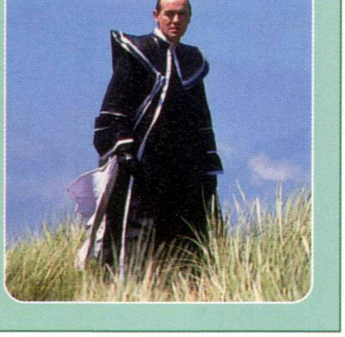


Simon Clark is the author of numerous horror novels, including *The Fall*, and *Blood Crazy*. His short story *Goblin City Lights* won the British Fantasy Award, as did his novel, *Night of the Triffids*, which continued where John Wyndham's classic chiller left off. "I grew up watching *Doctor Who*," says Clark. "I never missed it. To get the opportunity to work on a *Doctor Who* story is a dream come true." Being able to work with the Daleks was also a large part of the appeal for Clark: "The chance to write a Dalek story only comes once in a blue moon. There was no way I could turn down something like that. But I knew if I was going to tackle *The Dalek Factor*, it would be my mission to make the Daleks frightening again. I'm determined to write a dark, disturbing story where even to catch a glimpse of a Dalek makes the palms sweat, and triggers waves of revulsion and fear ..."

The Dalek Factor will be published by Telos in February 2004. For more information of all Telos' titles, visit their website at *www.telos.co.uk*

THE VALEYARD UNBOUND!

Michael Jayston is to return as the Valeyard, the evil version of the Doctor seen throughout 1986's *The Trial of a Time Lord*, in the fourth of Big Finish's *Doctor Who Unbound* plays, *He Jests at Scars*. A full preview of the story can be found on page 11. Meanwhile, although casting of the female Doctor for the fifth play, *Exile*, is still unconfirmed, British acting legend Sir Derek Jacobi will be the star of the final play in the series, *Deadline*. The production, by regular Big Finish contributor Rob Shearman, revolves around the story of an aged writer (Jacobi), whose proposal for a science-fiction TV series – *Doctor Who* – was never accepted. Years later, the old man is haunted by visions of himself as the Doctor. More news on the *Unbound* adventures next issue, when we reveal the final new Doctor ...



OTHER NEWS

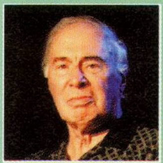
INFLATABLE DALEKS

Toy company Product Enterprise has announced some upcoming products. Available in August will be an inflatable 4-foot Dalek, based on the design of those seen in the movie *Daleks – Invasion Earth 2150AD*. Made in heavy-duty vinyl, these bouncy Daleks will be available in three colour schemes. Other forthcoming items include a remote control Dalek with red livery, and two more talking Daleks based on the *Death to the Daleks* design and the Black Dalek from *Remembrance of the Daleks*. New rollamatic Dalek sets and a range of *Doctor Who* keyrings are also on the way.

UK GOLD CELEBRATES

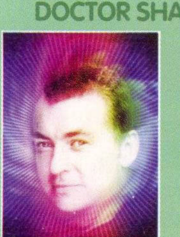
Following the success of its Dalek theme days in May, satellite station UK Gold is planning a weekend of *Doctor Who* repeats in November to commemorate the series' 40th anniversary. It is hoped that the weekend will follow the format of the recent *Blackadder: 20 Years* event, including newly-recorded interviews with actors and clips shown between episodes.

HALLIDAY IN KALDOR CITY



The fifth *Kaldor City* CD, *Checkmate* by Alan Stevens, is due for release on 20 September and features veteran *Doctor Who* actor Peter Halliday joining Paul Darrow, Russell Hunter, Scott Fredericks, David Collings, Nick Courtney and Peter Miles. The play is directed by Alistair Lock. For more information, visit *www.kaldorcity.com*

DOCTOR SHANE?



Speculation over whether *EastEnders* star Shane Richie was to be a new incarnation of the Doctor on television was fuelled by the actor's appearance on *This Morning* on June 25. Before the show started, Shane's agent was asked if he had ever played any unusual parts, and said he'd heard a rumour that Shane was being touted as a candidate for the new Doctor Who. The researcher then took this as fact, and passed it on to presenters Philip Schofield and Fern Britton. Understandably, Richie seemed surprised when asked about this 'exclusive' news, but said that he would like to play the part with "black leather trousers. A *Matrix* look."

DALEK EMPIRE BUILDING!

Big Finish has told **DWM** exclusively that there is to be another series of *Dalek Empire* audios, and writer, director, producer and sound designer Nicholas Briggs will once more be at the helm. "Thanks to those of you out there who made *Dalek War* every bit as much of a success as *Dalek Empire*, there will be a third series," Briggs said. "My initial thoughts were that there was no way I could continue the story, but after being inspired by the Restoration Team's wonderful, wonderful job on *The Dalek Invasion of Earth* DVD, I mapped out the whole plot of the new six-part series." *Dalek Empire III* is provisionally scheduled to begin in May 2004.

DVD: EXTRAS ANNOUNCED FOR 'TWO DOCTORS'

SEVILLE AND SAVILLE ON DVD

The Restoration Team's Steve Roberts has provided **DWM** with further details of some of the extra features for September's DVD release of *The Two Doctors*. The eight-minute 'mini-episode' *A Fix With Sontarans* from the 23 February 1985 edition of *Jim'll Fix It* is one of several items to be included. The edition of Sir Jimmy Saville's show was broadcast immediately after Part Two of *The Two Doctors*, and features young fan Gareth Jenkins meeting Colin Baker's Doctor alongside Janet Fielding as Tegan, as they battle to save the TARDIS from being hijacked by two Sontarans!

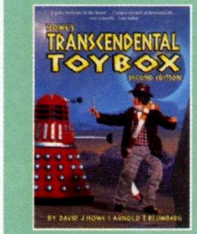
The commentary track for *The Two Doctors* is provided by actors Colin Baker, Nicola Bryant (Peri), Jacqueline Pearce (Chessene) and Frazer Hines (Jamie), who are joined by director Peter Moffatt. Other featurettes are *Behind the Sofa*, a 45-minute documentary on the work of writer Robert Holmes, with contributions from fellow writers; *Beneath the Lights*, a 25-minute featurette of studio recording footage; *Beneath the Sun*, a 35-minute featurette including 'raw takes' of location footage, taken from a VHS source; *Adventures in Time and Spain*, a 30-minute documentary in which production manager Gary Downie re-visits some of the locations used in the story; and the *Wavelength* radio programme from 1984, which followed the cast and crew around during the making of the serial. The now-customary production notes, photo gallery and Easter Eggs will also be included, as will an isolated music score. The two-disc DVD set is available from September 8.

MCGANN SIGNING

Eighth Doctor Paul McGann and his audio companion India Fisher (Charley) are to make an appearance at Barking's Tenth Planet store on November 23, to sign the Big Finish anniversary audio *Zagreus*.

TELOS UPDATES

Two of Telos' *Doctor Who* Novellas are to be issued in paperback for *Doctor Who*'s 40th anniversary: Keith Topping's *Ghost Ship* and Andrew Cartmel's *Foreign Devils*. These editions will not feature the introductions to the books (nor, in the case of the latter, the additional Carnacki story). They will retail at around £5.99 each and are scheduled to be published around October. Meanwhile, Telos' fortieth anniversary Novella, *Eye of the Tyger* by Paul McAuley, will have a foreword by multiple award-winning author Neil Gaimanith and deluxe edition frontispiece artwork by Jim Burns. Finally, the second edition of merchandise guidebook *Howe's Transcendental Toybox* [cover shown left] by David J Howe and Arnold T Blumberg, is to be released in October.



REGENERATIONS REPEAT

The *Doctor Who*-themed radio play *Regenerations*, set during a *Doctor Who* convention, is to be repeated on BBC Radio 3 on September 7 at 6.30pm. The play will now *not* be included on the forthcoming *Doctor Who at the BBC* CD release, so make sure you catch it!

PANOPTICON UPDATE

DOCTOR
W40
1963-2003
PANOPTICON
FORTY YEARS OF A TIME LORD

Andrew Beech, event organiser of this year's PanoptiCon convention, which takes place at the Hilton London Metropole on 1-2 November, told **DWM** he has been "astonished by the hundreds of enquiries and ticket applications received" since the event was announced. He went on to say that "Being a small team, we do not have the manpower to deal individually with specific enquiries, but a Frequently Asked Questions bulletin will be created on our website *www.dominitemporal.co.uk*"

In terms of this year's guest-list, Andrew told us that "no specific guests will be announced at any stage before the event. Non-attendance of an advertised guest – for whatever reason – can cause great disappointment to some, and the prevailing ethos of PanoptiCon is that our attendees will have a great time whoever is there. Also, we like our guest list to come as a pleasant surprise!"

"That said, we can announce that we aim to have with us 40 guests from the BBC TV series alone, notably *all* surviving Doctors – make of that what you will! – and at least 15 companions; the other TV guests will be drawn from the supporting cast and crew. In addition we will be joined by contributors to BBCi, BBC Books, Big Finish and **DWM**.

"We are also delighted to confirm that our support from BBC Worldwide allows us to offer limited edition items exclusive to the event, including an enamelled, solid nickel keyring [above] which will be available only to attendees."

OUTSIDE THE SPACESHIP

Compiled by **Dominic May**

BILL ARRIVES FOR SOPHIE! Congratulations to **Sophie Aldred**, who gave birth to baby boy, William on 25 May. Sleepless nights are expected for the next few months.

NFT CELEBRATION There are two *Doctor Who* 40th anniversary sessions at the National Film Theatre during its August Sci-Fi season. 90 minutes of production footage from *Shada*, as lodged with the National Film and Television Archive, has been compiled by the British Film Institute's Jon Oliver for presentation on 16 August, to be followed by a selection of *Who* oddities and rarities including *Resistance is Useless*, *Billy Smart's Children's Circus*, *Wayne & Shuster* and many more, which will also be repeated on 18 August. Additionally the **Robert Holmes** four-part 1981 BBC1 serial *The Nightmare Man*, which was directed by **Douglas Camfield**, receives a rare screening on 24 and 28 August, while John Wyndham's *The Day of the Triffids* from the same year featuring **Maurice Colbourne** as Jack Coker can be seen on August 27 and 30.

SYLV MAKES WEST END NOISE As we went to press an announcement was pending that following its UK tour, *Noises Off*, featuring **Sylvester McCoy** as Selsdon Mowsbray, would be coming to a so-far-undisclosed theatre in London's West End from week commencing 4 August. Meanwhile the missing dates from **Colin Baker**'s Gilbert & Sullivan sojourn as Sir Joseph Porter in *HMS Pinafore* are: 22-26 July – Festival Theatre, Malvern (Box office 01684 892277), 13-18 October – Churchill Theatre, Bromley (0870 060 6620) and 28 October–1 November – Regent Theatre, Stoke-on-Trent (01782 213800). Further details on the tour can be found at *www.carlrosa.co.uk*

ANYBODY FOR FRAZER? Frazer Hines has decided not to take part in the second leg of *Far from the Madding Crowd* in the Autumn. Instead he will rejoin the thriller *Anybody for Murder* as Mike Harrington, which tours between 15 September and 8 November (tour itinerary to follow).

ROBINSON RELOCATES Matthew Robinson has resigned as BBC Wales head of drama to run a three year £3 million BBC World Service Trust Project in Cambodia. There he is setting up a social awareness soap opera with former Sky One editor Andrew Lowrey. Having previously consulted on a United Nations-run drama project in Kenya, Robinson was the natural choice to get what will be Cambodia's first ever long-running weekly drama serial off the ground.

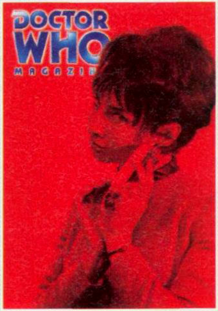
CITV FOR BATTLEFIELD DIRECTOR Michael Kerrigan is the director of CITV's quirky challenge show, *Globo Loco*, described as a kids' version of Channel 4's *Banzai*, which runs until mid-July. BBC Worldwide is set to shortly release *The Picture of Dorian Gray*, a 1976 BBC1 *Play of the Month* directed by *The Keys of Marinus* and *The Reign of Terror*'s **John Gorrie**, with a cast including Sir John Gielgud, Jeremy Brett and Peter Firth. Another Gorrie project, ATV's *Edward the Seventh* is also being readied for release by Sound and Media.

AUTHOR! AUTHOR! Paul Magrs has had a children's novel, *Hands Up*, published by Simon & Schuster. **Robert Shearman**-scripted *Afternoons with Roger* was broadcast by Radio 4 on 11 June, and **Justin Richards** has written the fourth in his *Invisible Detective* series for Simon & Schuster books.

DID YOU MISS? Screening of two movies on Channel 4 featuring **William Hartnell**: as Bookes in 1943's *The Bells Go Down* on 20 June and as Sergeant Hutton in 1956's *Private's Progress* on 23 June; **Louis Marks**' production of *Daniel Deronda* picking up best editing and best fiction sound at the BAFTA Craft Awards; **Nabil Shaban**'s *Secret History: The Strangest Viking* on Channel 4 on 12 June; Chief Caretaker **Richard Briers** announced as a CBE in Queen's Birthday Honours List.

OBITUARY Jack Pitt, who appeared as an extra in *The Web Planet* and *The Chase*, passed away at the end of May. **Richard Henwood** who, as the first editor of Target Books was responsible for launching the Target *Doctor Who* range of novelisations in the 1970s, died on 28 May.

assistant EDITOR'S **LETTER**



Don't panic! Clayton's not been taken out of time and space or anything, but being the considerate sort of chap that he is, he wondered if I'd like to be the one to address you folks this issue. Actually, I think it amuses him – chucking me in at the deep end to see if I sink or swim – but it's still reassuring to know that after a mere four months, I've already graduated from sorting photographs of *Doctor Who* monsters into order of height (the filing system here at Panini is a little baffling to say the least ...) to writing the hallowed editorial. Whatever next? [*The sack if you don't get on with it – Ed*]

Arguments over which drawer the Giant Robot should be stored in aside, it's an exciting time for me to be joining the magazine. Who could have predicted a few years back that **DWM** would be announcing not one, but *two* actors as high profile (and frankly ruddy brilliant!) as Richard E Grant and Sir Derek Jacobi as new Doctors in the *same* issue? The reaction to Big Finish's "What If ...?" *Doctor Who Unbound* series has been universally positive and, as you'll see from the letters opposite, we've been overwhelmed with praise for BBCi's recent *Shada* webcast, which can only bode well for their next venture starring the (quite) handsome Mr E Grant. In fact, along with all the nice things you keep telling us about the comic strip, could this in fact be the first time *ever* that fans have had such overwhelmingly good things to say about the current *Doctor Who* output? I mean, even in those seemingly-halcyon days of the mid-1970s there were detractors ...

> "Maybe we've all learned how to enjoy **Doctor Who** more..."

This wave of positivity has rubbed off on us here in the office too. It's been rather refreshing over recent months to sit down and watch, say, *The Horns of Nimon*, or listen to the musical delights of *Doctor Who and the Pirates* and find just as much to love as in a *Dalek Invasion of Earth* or a *Spare Parts*. Maybe it's the case that now fandom itself is 40 years old (well, nearly), we've all learned how to enjoy ourselves with the programme a bit more. And you know what they say about when life begins ...

Recently, Clay and I have been discussing what we have coming up later in the year – well, in between rounds of TARDIS tennis at BBCi's Cult site, anyway – and we're both pretty excited about our November anniversary special, which we think will explore this feel-good theme to its full potential. I mustn't spill the beans now, though, or he'll put me back on photo-sorting duty ...

Happy Times and [*Don't you dare!! – Ed*].

Tom

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This issue is respectfully dedicated to **Richard Down**, without whom ...

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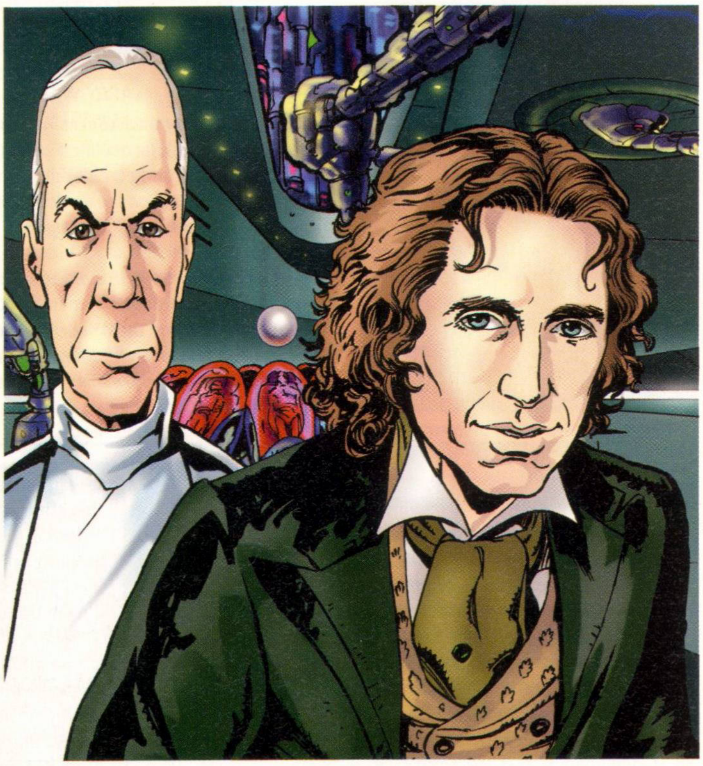


This month, it seems you've all been tuning in to the BBCi webcast of *Shada*. So has it graduated with a Cambridge first, or is it a load of old time tosh ...?

WEBBED WONDER?

I'd like to use **DWM** to say a huge thank you to all the cast and crew at Big Finish and BBCi for bringing us the delightful *Shada*. This latest online drama has been absolutely superb and really has done Douglas Adams' script proud. Let's see the CD version and another online story ASAP!

JUSTIN JAMES THOMAS
BRIGHTON

I wish to communicate my praise to the team behind the recent BBCi webcast of *Shada*. It was absolutely marvellous! The audio is excellent, as is the new format for animations. I commend the use of Shockwave instead of RealVideo, because the former works far better on a hideously slow 56K modem than the latter, which doesn't work at all. Even though I was 'born late' and haven't lived the 'Saturday teatime' thrills, I think that Big Finish does an absolutely marvellous job with the audio adventures, with some A-grade scripts, top notch sound and top-of-the-class actors. We keep hearing cries to 'bring back' *Doctor Who*, but with the videos, DVDs and Big Finish releases, I don't think it has ever gone away ...

DAVID STUART
VICTORIA, AUSTRALIA

At last! While there may have been those of us who were completely confused by *Real Time* (or maybe that was just me) and those of us who couldn't stand *Death Comes to Time* (that was *not* just me) I think we may now have a webcast that fans can agree on. At this point I have only seen the first four episodes, but the new *Shada* is superb! Paul McGann makes Tom Baker's lines his own and Andrew Sachs is definitive as Skagra. Fantastically adapted, perfectly cast and with wonderful illustrations and animation! Whilst on the subject of such praise, I have just heard *Doctor Who and the Pirates*, which was without doubt one of the silliest, most ridiculous, daft and wonderful things I have ever heard. Well done to all involved.

DOM FELLOWS
VIA E-MAIL

Lee Sullivan's illustrations were by far the best part of *Shada*'s online broadcast and the in-jokes in the drawings were far better – and more subtle – than the ones in the script. It's a pity Lee couldn't have been involved in the original video release!

JAMES HADWEN
VIA E-MAIL

ADIOS ARCHIVES!

I have been reading your magazine now for about five years now, and I must say that I have really enjoyed your *Archive* feature. It has taught me things I did not know, so I was upset when the announcement was made that there would be no *Archive* anymore. It was excellent to end with the first Dalek story though, and I must say you did a good job there. Please fill the void that it has left with something worthwhile. Keep up the good work!

LUKE BERRYMAN (AGE 14)
DEVON

So what do you lot think of the new *Fact of Fiction* feature? Let us know. And on the subject of recent **DW**M features ...

WORK OF GENE-IUS

I've been a reader of **DW**M for 10 years now. Often the magazine has delighted me, often it seems to have delighted in annoying me! While reading articles and reviews, I've found myself nodding my head in agreement at the opinions offered, or shaking it in furious disbelief. Either way, I've been continuously entertained and engaged by **DW**M for a decade. But now, for the first time, I've been moved to write in.

My reason? To praise Gary Gillatt's *Fan Gene* articles. At first I blanched at the idea of an article looking at fandom, thinking it a little self-indugent for a magazine which should be looking at the series itself. But it turned out that these features, far from being 'off topic', actually had more to say about the magic and merits of *Doctor Who* than almost anything else I've read in an age – certainly more than any article about DVDs or novels, or any interview with Colin Baker for that matter. In the end, I think there are only so many behind-the-scenes facts and recording studio anecdotes I can take, so it's the articles by the likes of Gary, Philip MacDonald and Gareth Roberts I enjoy the most. I love their 'I know what it says, but what does it *mean*?' approach.

These days, being a *Doctor Who* fan sometimes seems to be one long struggle to keep up with merchandise, news about merchandise, and reviews of merchandise – it can be an exhausting process, and sometimes I feel my enthusiasm flagging. But *The Fan Gene* lifted my spirits and reminded me once more that a *Doctor Who* fan is a great thing to be. It was a beautifully-written, insightful and thoroughly original piece of journalism.

Thanks, **DW**M, for being brave enough to publish this feature – even if it did seem to irritate some vested interests – and may you continue to choose your features as imaginatively for years to come.

LARRY WILLARD
CHELTENHAM

May I congratulate you, or more specifically Gary Gillatt, on the recent concluding segment of *The Fan Gene*. Never can I remember such a thought-provoking, meaningful article published by **DW**M, which is surprising considering the simple and obvious subject matter. After reading it I went straight to my video case, selected a battered copy of *Revenge of the Cybermen* and watched it silently. This story was my first exposure to *Doctor Who* and I've always considered it largely a failure, but do you know what? I absolutely loved it, warts and all. I didn't shudder at the appalling masks, and the awful performance of the Cyberleader, but just enjoyed it for what it is: a piece of myself. And for that alone I thank you.

LIAM COPSEY
KING'S LYNN

A BOOKWORM WRITES ...

With a little spare time on my hands lately, I've had a chance to catch up on my reading of BBC Books' recent output. I'm impressed. However, I cannot remember prolific authors such as David A McIntee, Christopher Bulis, Steve Lyons and Paul Leonard being interviewed (apart from plugs for their latest books) in your magazine. These four authors never changed or shattered our perceptions of the series or its lead characters, but they can *always* be relied upon to provide entertaining, well-written and thought-provoking prose – and have been doing so for nearly ten years! I would welcome the chance to read their thoughts on how things have changed since they first put pen to paper in the name of *Doctor Who*.

JAMES BARNARD
HATFIELD

TREAT OF THE DALEKS

My Dad and I are both huge fans of *Doctor Who*. He has a complete collection of videos, DVDs, books, CDs and magzines which I am slowly working my way through. He recently bought *The Dalek Invasion of Earth* on DVD and I was really interested to see the extra footage of *Blue Peter* as this is also a programme which I watch. As it was several days before Fathers' Day, I decided to have a go at making him the Dalek cake and I enclose a picture of the finished delicacy! He was really impressed and it was tasty too!

TOM JORDAN (AGE 11)
VIA E-MAIL

We suspect you'll enjoy next issue, Tom!

EY! EY! CALM DOWN!

Sometimes it's a wonderful 'surprise' to find out that someone is still around. This is certainly the case with Geoffrey Bayldon, who's become one of my favourite British character actors over the years. So it was a shock when I found out, so many years after-the fact [*Coming Up*, **DW**M 331], that John Nathan-Turner considered casting him in *The Five Doctors*, but decided against it. What *idiocy*! I admire so much of JNT's work, but there are times when some of his decisions make me shake my head in disbelief. It should be clear to anyone that Bayldon would have been much closer to Hartnell in appearance, voice, manner, and character than Richard Hurndall was. And had Bayldon done it, he could have been playing the character in occasional return appearances ever since!

But to find out he was actually *asked* to star on the show in 1963 *before* William Hartnell was, is beyond belief! Imagine if he'd taken the job – I doubt his Doctor could possibly have come across as nasty as Hartnell's did at first. Of course, we might never have seen Patrick Troughton in the role ... or Jon Pertwee ... or Tom Baker ...

But speaking of 'alternate realities', after all this time he's finally going to play the Doctor – but it's an 'alternate' reality version, *not* the 'real' character! Aaaaaugh!!! Madness ... *Madness*!!!

HENRY R KUJAWA
CAMDEN, USA

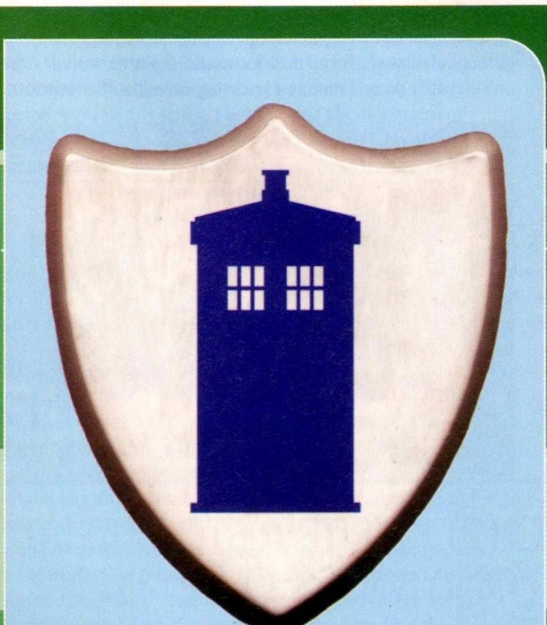
Deep breaths, Henry. Deep breaths ...

FILTH!

Next time you're watching *Genesis of the Daleks*, pay particular attention to the scene in Part Two where Ronson enters the Doctor and Harry's cell in order to 'interrogate' them. Turn the volume up quite high, and watch Tom Baker carefully after he has delivered the line "I think you're concerned too, aren't you?" Does he or does he not then whisper to Ian Marter: "He's looking pissed"? And does Marter not then nod in agreement? Honestly!

DARREN HILL
NEW MALDEN

S'cuse us while we go and have a look ...



COMING IN **DW**M 334

WHO PETER!

... so join us on Thursday (in four weeks time) for a very special edition indeed, as we present an exhaustive 24-page, fact-filled look at **Blue Peter**'s coverage of **Doctor Who** over the past four decades, including a massive array of never-before-seen photographs! Plus we catch up with presenters **Janet Ellis** and **Sarah Greene** to quiz them over their dealings with the Doctor. You may wish to send Aunties and Uncles out of the room ...

DEVIL-MAY-CARE?

The first part of a brand new comic strip adventure, as the Doctor becomes embroiled in a Victorian vendetta in **The Curious Tale of Spring-Heeled Jack**!

NOT TO MENTION ...

The Time Team enjoy the Carnival (of Monsters)! **The Watcher** gets in a muddle with sticky-back plastic, plus the usual news and previews! We'll see you then – bye,bye!

That's **DW**M 334, on sale **21 August** from WHSmith and all good newsagents!

COMING **UP...**

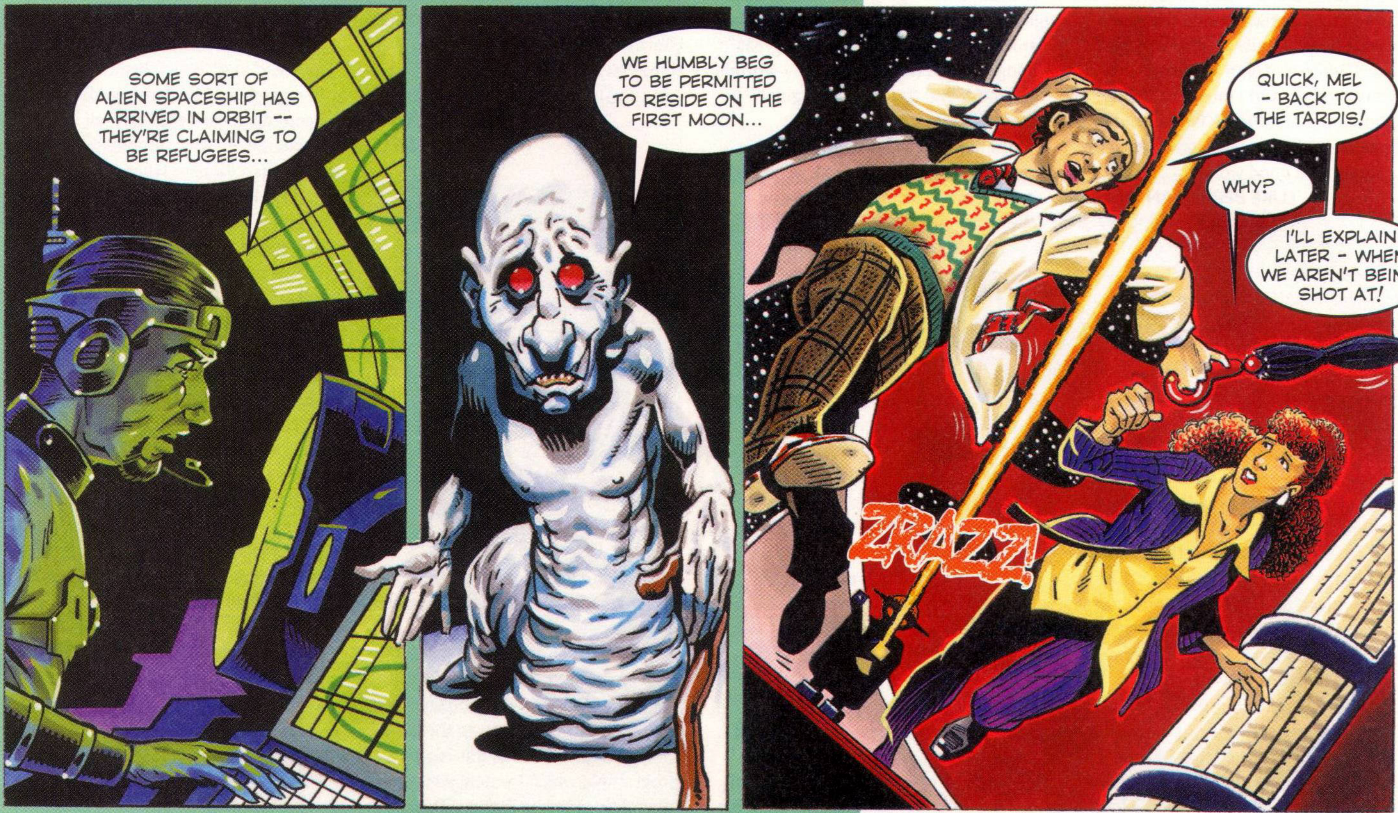
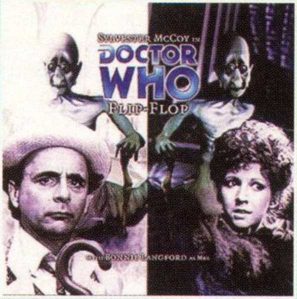

SOME SORT OF ALIEN SPACESHIP HAS ARRIVED IN ORBIT -- THEY'RE CLAIMING TO BE REFUGEES...
WE HUMBLY BEG TO BE PERMITTED TO RESIDE ON THE FIRST MOON...
QUICK, MEL - BACK TO THE TARDIS!
WHY?
I'LL EXPLAIN LATER - WHEN WE AREN'T BEING SHOT AT!
ZRAZZ!

ILLUSTRATION BY **MARTIN GERAGHTY**

FLIP FLOP

AN AUDIO DRAMA BY **JONATHAN MORRIS** PREVIEW BY **MARK WYMAN**



RELEASED JULY 2003
Featuring The Seventh Doctor and Mel
Enemies The Slithergees: no central human villains, and yet ...
Setting Earth Colony, the planet Puxatornee, Christmas 3060 / 3090
You'll like this if you like ... *It's A Wonderful Life*, *A Christmas Carol*, *Sliding Doors*, *Groundhog Day*, *Paradise Towers*
Listen out for all the differences between the discs
Recorded 16 & 17 March 2003

The Doctor Sylvester McCoy
Melanie Bonnie Langford
Mitchell Richard Gibson
Bailey Pamela Miles
Stewart Francis Magee
Reed Audrey Schoellhammer
Potter Trevor Littledale
Professor Capra Trevor Martin
Slithergees Daniel Hogarth

Sound Design David Darlington
Director Gary Russell

The Doctor and Mel land on the Earth colony Puxatornee, seeking some rare and crucial crystals. It's a snowy Christmas Eve in 3090. But they are soon caught up in the fallout of events from exactly 30 years earlier, when the alien Slithergees – a race of blind, manipulative slugs – made their threatening approach to Puxatornee.

But what did happen at Christmas in 3060? Did the Slithergees make war, or an uneasy peace? What action did President Bailey or her right-hand man, Mitchell, take? How do Professor Capra's inventions influence events? And why are the Doctor and Mel meeting everyone twice?

Flip-Flip, the second *Doctor Who* audio by Jonathan Morris, is far removed in style from his mid-2001 release *Bloodtide*. Its innovation is that you can play the discs in either order and still get a joined-up story. **DW**M sat Jonathan Morris down during the studio recording, to ask how this wonderful idea had come to life?

“The first idea behind it was me thinking ‘What can I do in this medium that I couldn't do in any other?’” recalls Morris. “What's uniquely interesting about having plays across two CDs? Well, you could put the wrong CD in your player first: certainly I'm always doing that and realising my mistake about 20 minutes later. So this is making a virtue out of having a story in two identical-looking sections – you can't tell which way round to play them. Not something you could do for radio drama. There was a simulcast on BBC Radio 2 and 4 once, where you could switch between them as they aired, but that's not the same.”

What do listeners get then, depending how the discs are played? “A four-episode story with a beginning, middle and end,” continues Morris. “You get a proper opening with the Doctor and Mel emerging from the TARDIS and exploring, a proper ending where they leave, and a cliffhanger halfway through. Once I was clear that I could do that, I e-mailed Gary Russell, and his response was ‘That's a brilliant idea – write it’, a very positive thing to have before the story stage. So I thought ‘what else can I do?’ You could explore parallel universes, or do one disc as a backstage version of another,

Mark Wyman

> “I WANTED TO WRITE A STORY THAT COULD ONLY WORK OVER 2 CDs!”
>
> Jonathan Morris on **Flip Flop**'s cyclical structure

like Michael Frayn's farce *Noises Off* ... The challenge I set myself was to tell the story every possible way," he laughs, "so that if anyone else tries it, they'll have to rip me off. My favourite thing? Having a joke where, either way round, you get a punchline.

"But that's just the format, not what it's about," Morris points out. "I had the opportunity to tell a story that's about alternatives, about choices. Possibly like my books *Festival of Death* and *Anachrophobia*, it's about people trying to change their past. But this one's saying 'Yes, you can do that, no problem' without it becoming paradoxical. It's very mathematical: cause and effect still work, there are no unexplained incidents. So that's my wonderful science-fiction idea ..."

How did writing *Flip-Flop* compare to his earlier drama? "*Bloodtide* was me writing the most traditional *Doctor Who* story I could – exactly what I'd have liked to watch in 1986. *Flip-Flop* is the complete opposite of that approach, it's me being extraordinarily meticulous and pedantic with every single scene's contents and characters ... Each disc should even have the same number of scenes!"

So can the writer please explain, for those who need to know: which is 'Part One?' "The first one I wrote: but which that is remains a little mystery ... Writing 'Part Two' was just like starting again, and by the third episode I had scenes for Parts One and Two before me and a plan for Part Four – so every scene was inter-linked with another to fit the plan, on a line-by-line basis. The final episode was a pleasure, just slotting it all together, and thinking 'Thank God it actually fits, and it makes sense!'"

> "I WAS TOO OLD FOR SEASON 24 ON TV, BUT NOW I APPRECIATE IT MORE"
>
> Jonathan Morris reuniting the Seventh Doctor and Mel

Mark Wyman

Morris' pre-script notes for the cast say 'The plot is essentially *Doctor Who* doing a *Sliding Doors* or *It's a Wonderful Life*, with the added complication of time travel'. So which was the strongest influence? "Interestingly, I hadn't seen *Sliding Doors* before writing this script. I knew it was about a moment's change that splits into two narratives: a good idea, but its two streams have nothing to do with each other really. However, two of my personal obsessions are Charles Dickens' *A Christmas Carol* – all about someone changing their potential future, and one of the greatest science-fiction stories ever – and *It's a Wonderful Life*, which is a take on that. The classic film [made by Frank Capra in 1946 and a perennial in the Christmas TV schedules] asks 'What if its hero Bailey had never been born? How would the world be different?' Plus, showing my extremely naff credentials, there's another sci-fi great, *Back to the Future Part II*, and some *Groundhog Day*. There isn't much of the latter, but naming the planet Puxatornee was a deliberate reference."

Film buffs may note that Morris has named all his human characters after actors or characters in *It's a Wonderful Life* – not forgetting its director, Capra. "I thought that would be a bit of fun, rather than using space names and calling everyone 'Wobble' or 'Ping'." But does anyone represent his or her 1940s namesakes? "No, there are absolutely no parallels between my characters and Capra's."

Playing Professor Capra here is Trevor Martin, already a veteran of *Doctor Who* in three different media: *The War Games*, *The Paradise of Death* for Radio 2 and, uniquely, cast as a stage Doctor in 1974's *Seven Keys to Doomsday*. "I'm fascinated that these productions are going on," he says, keen to the merits of an audio series. "I once heard a child say she liked radio because the pictures were better, and a *Doctor Who* story is very much in your own imagination. You can build up the pictures – and the sets are always perfect too!"

Martin, an RSC stalwart, hadn't noticed the names being culled from Capra's film, "but I'm privileged to be called after him. Through the two stories, you can see how given basically the same character, he's been affected by the situations he's lived in. One's turned into rather a monster: he's the sadistic sort but so jolly with it. Both of them are very keen on their machines: one is truly following his scientific bent!"

The Doctor-companion pairing here recalls Season 24, on which Morris has changed his perspective. "It's an unusual season of *Who*, and I was completely at the wrong age: too old to watch as a child, too young to watch with nostalgia. So I just watched with pain and embarrassment. But writing for Sylvester and Bonnie here is sort of therapeutic – re-watching it now, *Paradise Towers* is really a staggering piece of TV. It's extremely dark, cynical and clever, because on the surface it's just Light Entertainment. Can you imagine any other series having two cuddly grannies who are cannibals? I wanted to tell another story in that vein: frivolous on the surface, but dark underneath."

And as if to prove that point, playing the powerful figure of Mitchell is Richard Gibson [left], familiar as Herr Flick from long-running wartime sitcom *'Allo 'Allo!* "I remember watching the very first episodes of *Doctor Who* – the cavemen story," he recalls. "We thought it was the best thing ever, and had no idea it would be that popular ..."

When in *'Allo 'Allo!*, was he aware of *Doctor Who* being in production too? "Oh yes, we used to rehearse together at North Acton. So you'd have Sylvester McCoy and Sophie Aldred at one table, Omar Sharif and Jeanne Moreau next to them and then Yvette, Rene and Edith at the next. Or sometimes all together!"

The sitcom's stars were notorious pranksters. Did they play any on the *Who* team? "We did a headless dummy gag on them once ... Their rehearsal room was beneath ours, so we sent down a body with a scarf like Tom Baker's Doctor. We sent down the head after that – Gordon Kaye brought in a death mask – and we put a sign underneath its neck saying 'Can I have my body back now please?'"

DWM asked Gibson to describe the Mitchells. "The first one is the Deputy President, and is in love with the President. He's almost a stalker. You think he's just a person with power, but then you realise he could be a nutcase as well ... I was delighted to do this. If *Doctor Who* was being done now on TV, these people would be writing the scripts, wouldn't they?"

Meanwhile, Morris is still in the studio where's the story's being assembled ... "I've been here all weekend, trying to help by explaining events to Gary and the actors as we go. The last things to be recorded were the play's first lines of dialogue! While it's been complicated to read and record, I hope that when people hear the finished CDs, they'll find it clear and straightforward.

"I really wanted a story," he continues, "where you'd have to listen at least twice to get all of it – both ways round. I've put in tiny references so that you could listen 3 or 4 times and keep getting things out of it. In fact, on every single draft I wrote, I alternated where I started from – there wasn't even a fixed starting-point ..."

TIME-PATH INDICATOR

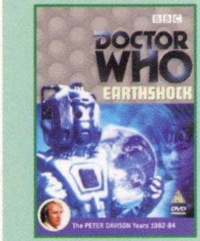
AUGUST

SATURDAY 2

TV Doctor Who: The Stones of Blood by David Fisher [Fourth Doctor, Romana & K9] *UK Gold*

SUNDAY 3

TV Doctor Who: The Androids of Tara by David Fisher [Fourth Doctor, Romana & K9] *UK Gold*

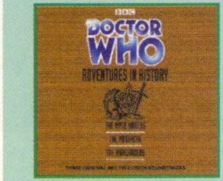


MONDAY 4

DVD Doctor Who: Earthshock by Eric Saward [Fifth Doctor, Adric, Nyssa & Tegan] *BBC Worldwide*

Novel Doctor Who: Timeless by Stephen Cole [Eighth Doctor] *BBC Books*

CD SET Doctor Who: Adventures in History [comprising *The Myth Makers*, *The Massacre* and *The Highlanders*] *BBC Radio Collection £tba*



SATURDAY 9

TV Doctor Who: The Power of Kroll by Robert Holmes [Fourth Doctor, Romana & K9] *UK Gold*

SUNDAY 11

TV Doctor Who: The Armageddon Factor by Bob Baker & David Maker [Fourth Doctor, Romana & K9] *UK Gold*

SATURDAY 16

TV Doctor Who: Destiny of the Daleks by Terry Nation [Fourth Doctor, Romana & K9] *UK Gold*

SUNDAY 17

TV Doctor Who: City of Death by David Agnew [Fourth Doctor, Romana & K9] *UK Gold*

THURSDAY 21

DWM Issue 334 on sale *Panini Comics £3.40*

SATURDAY 23

TV Doctor Who: The Creature from the Pit by David Fisher [Fourth Doctor, Romana & K9] *UK Gold*

SUNDAY 24

TV Doctor Who: Nightmare of Eden by Bob Baker [Fourth Doctor, Romana & K9] *UK Gold*

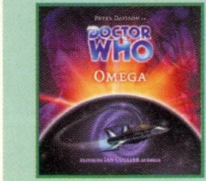
SATURDAY 30

TV Doctor Who: The Horns of Nimon by Anthony Read [Fourth Doctor, Romana & K9] *UK Gold*

SUNDAY 31

TV Doctor Who: The Leisure Hive by David Fisher [Fourth Doctor, Romana & K9] *UK Gold*

ALSO THIS MONTH



Audio Drama Doctor Who: Omega by Nev Fountain [Fifth Doctor] *Big Finish*

Audio Drama Doctor Who Unbound: He Jests At Scars by Gary Russell [The Valeyard & Mel] *Big Finish £9.99*

Novel Doctor Who: Timeless by Stephen Cole [Eighth Doctor] *BBC Books*

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

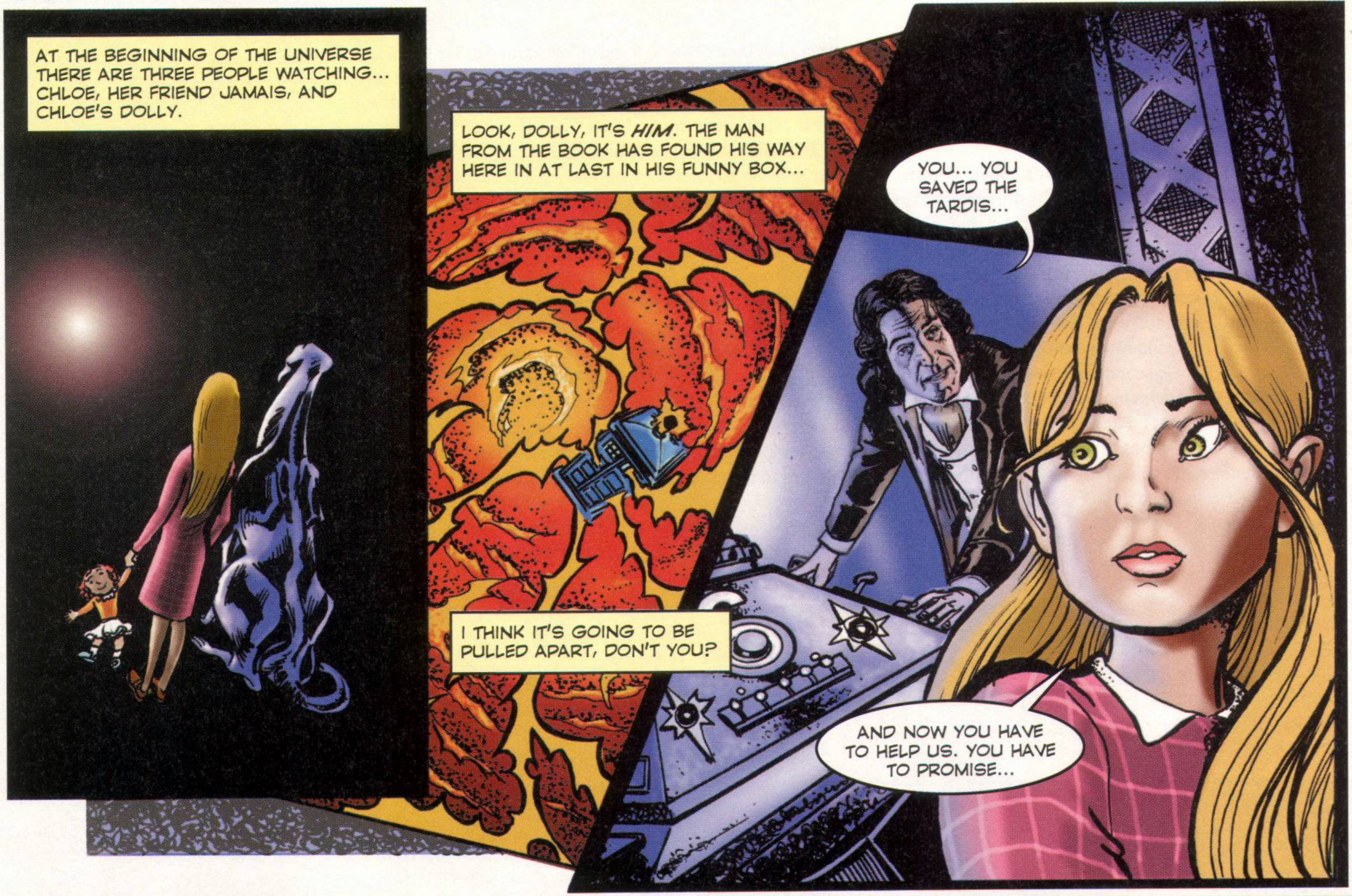
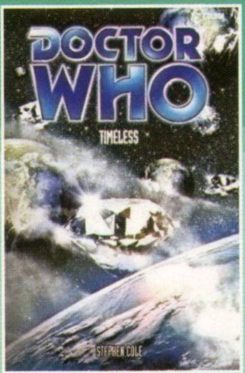

AT THE BEGINNING OF THE UNIVERSE THERE ARE THREE PEOPLE WATCHING... CHLOE, HER FRIEND JAMAIS, AND CHLOE'S DOLLY.
LOOK, DOLLY, IT'S *HIM*. THE MAN FROM THE BOOK HAS FOUND HIS WAY HERE IN AT LAST IN HIS FUNNY BOX...
I THINK IT'S GOING TO BE PULLED APART, DON'T YOU?
YOU... YOU SAVED THE TARDIS...
AND NOW YOU HAVE TO HELP US. YOU HAVE TO PROMISE...

ILLUSTRATION BY **MIKE COLLINS**

TIMELESS

A NOVEL BY **STEPHEN COLE** PREVIEW BY **DAVID DARLINGTON**



RELEASED AUGUST 2003

Featuring The Eighth Doctor, Fitz, Anji and Trix

Setting England – mainly London – 2003

Enemies Daniel Basalt (and Sabbath, of course ...)

You'll like this if you like ... *Invasion of the Bodysnatchers, The Office*, James Herbert's *The Fog*

Say what? "Time and space have been fractured, fragmented – in fact, royally shafted – due to the demented actions of an eighteenth century time-travelling ex-British Secret Service agent pain in the arse called Sabbath ..."

"*Timeless* is bringing together several ongoing threads, rather than ending them," states range consultant Justin Richards. "It solves the multiple reality timelines, but really just gets us back to *status quo ante Timeless*. We are further forward – Sabbath's motivation and involvement are explored and he ends *Timeless* in a very different place from where he's been, which will be important. But there will be a clean stop to it. Well, as close as you get ..."

And there's an unexpected new character to deal with, as well ... "Justin decided he wanted a new female companion quite some time back," says *Timeless* writer Steve Cole. "At first I was ambivalent. It seems to me companions fit into two camps: ordinary people in extraordinary circumstances that you come to care for – Sarah-Jane, Jo, and so on – and 'concept' companions who come with specific agendas designed to shake things up a bit, such as Turlough and Compassion. The latter are trickier to develop once you get a few stories down the line, because the thing that makes them different from the norm actually ends up restraining the telling of a *Doctor Who* story. It fatigues the audience because your crew should be broadly happy and pulling in the same direction. And with Trix, here was such a high concept character – one who would doubtless provide some inventive drama and lots of surprises – but since she is projecting an act the whole time and is great with disguises, I was worried it would be tough for the readers to get familiar with her and warm to her. But actually Justin was being typically shrewd. Trix has potential because her 'concept' allows her to be of great use to the Doctor's aims while not betraying her own. Following the revelation in *The Last Resort* that Trix has been on board the TARDIS and has only now been rumbled, it was wonderful for me to be able to depict her more fully."

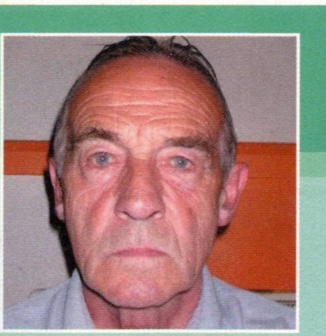
"I always wanted there to be a tension between this interloper and the others," Richards adds. "Steve plays up the Anji-Trix tension to great effect, and made the Doctor more accepting than I had anticipated. That meshes well with the edgy relationships in *Emotional Chemistry* and beyond."

"It's a very interesting dynamic," agrees Cole. "Trix is naturally manipulative, she knows Fitz will be easiest to win over, and she senses straight off that Anji will not warm to her, so makes no effort to be friends. Nevertheless, she and Anji work together when they must, sometimes with unexpected results. Trix also finds the Doctor a tougher nut to crack than expected. He is able to use her determination to win him over to his own advantage, in his own *ad hoc* fashion, because the stakes are high and he needs her skill and professionalism."

Timeless actually seems to be fairly densely populated with identifiable, human pseudo-companions ... "One thing I was determined to do with *Timeless* was to try to give it a very human heart," Cole confirms. "An accusation levelled at *The Ancestor Cell* was that there was so much going on that the book didn't have space for the characters, so I very much wanted to push them to the forefront in this one."

> "TRIX IS MANIPULATIVE, BUT THE DOCTOR'S A TOUGH NUT TO CRACK"
>
> Stephen Cole on the new TARDIS dynamic in **Timeless** as Trix joins the crew

For the first time in a long while, Cole is contributing to an ongoing 'arc' plot – how does the current set-up compare to the days of, say, *The Ancestor Cell* or the Compassion storyline? "As early on as *Vanishing Point*, Justin had asked me if I might be interested in tying up the planned Sabbath story arc. The challenge is finding a plot that works within the parameters you've been set but which remains readable in its own right. Justin and I conspired together on some of the whys, hows and whats of the arc as it progressed, so I had already played a small part in working that out. *Timeless* answers lots of questions and asks others which will lead the range onwards."



UNBOUND: HE JESTS AT SCARS

AN AUDIO DRAMA BY **GARY RUSSELL** PREVIEW BY **MARK WYMAN**

RELEASED AUGUST 2003

Featuring The Valeyard and Melanie Bush

Enemies "He hath ever but slenderly known himself ..."

Settings Various, including Gallifreyan Space Station

You'll like this if you like ... *The Trial of a Time Lord, Logopolis, Colony in Space, Warriors Gate, Business Unusual, The Incredible Hulk,* Shakespeare's *Romeo & Juliet, Sarah Jane Smith* audios

Listen out for The sound of the Time Ring, and a staser ...

Recorded 26 June 2003

The Valeyard Michael Jayston
Mel Bonnie Langford
Ellie Martin Juliet Warner
President Tim Preece
Vansell Tony Keetch
Nula Jane McFarlane
Gerrof Mark Donovan

Music & Sound Design Jim Mortimore
Director Gary Russell

"The Doctor and the Valeyard: two sides of the same coin" suggests Co-ordinator Vansell in Gary Russell's *Unbound* story, which finds Michael Jayston returning to the combative role he played throughout Season Twenty-Three. But what if the Valeyard had triumphed over the Sixth Doctor – leaving Mel Doctorless, while he roams the universe? What would the Valeyard do next?

DWM suggested to Michael Jayston that *He Jests At Scars* is a very wide-ranging story. "Yes, and a very interesting approach – taking the character to places you wouldn't necessarily expect the Valeyard to be." So will Jayston think of himself as having played the Doctor now? "All the fans *know* I'm the Doctor," he smiles. "I'm rather proud of that, although he was an evil Doctor Who... I still get several letters a week – nothing like Tom Baker would get, but it was 17 years ago!"

Without his friend Colin Baker around, Jayston gets to dominate the dialogue, but gains his own companion – Ellie Martin, from the *Sarah Jane Smith* audios. "I did ask Gary 'Am I getting too sinister? Surely Ellie wouldn't stay with him for a minute?' He said 'No, we want that edge all the time'. I never thought I'd get back into playing him, but it's marvellous. There's some great dialogue, plus it's a joy to meet Bonnie Langford again ... She's not changed a bit, damn her!"

Langford herself is clearly relishing playing an alternative Mel. She says writer-director Russell mentioned that "It would be an opportunity for Mel to be more gritty and realistic. She's here at two different stages – one being rather more hard-bitten and cynical. She's definitely on a mission, and with more responsibility comes more action. She's not just dragging along behind ..."

We asked Gary Russell to explain that title – from *Romeo and Juliet*'s most famous monologue. "It's a deliberate line about someone who thinks they're capable of a job for which they've no experience" he observes. Now, the Big Finish website has long stated: 'We would like to work with Michael Jayston... we do have plans.' So had Russell intended doing a Valeyard story earlier? "It was my original idea for the 40th anniversary story, but this was the perfect opportunity ... The Valeyard has a quest to become a real, complete person: almost like Pinocchio. He can only succeed by subjugating the Sixth Doctor, but then a chain of events is set in motion ..."

Prompted to name an inspiration, Russell says "It's all Peter David's fault – he wrote *The Incredible Hulk*'s brilliant graphic novel *Future Imperfect*, but explaining that would spill too many beans ..."

"I NEVER THOUGHT I'D GET BACK INTO PLAYING HIM, BUT IT'S MARVELLOUS!"

Michael Jayston on resurrecting the Valeyard for **He Jests at Scars**

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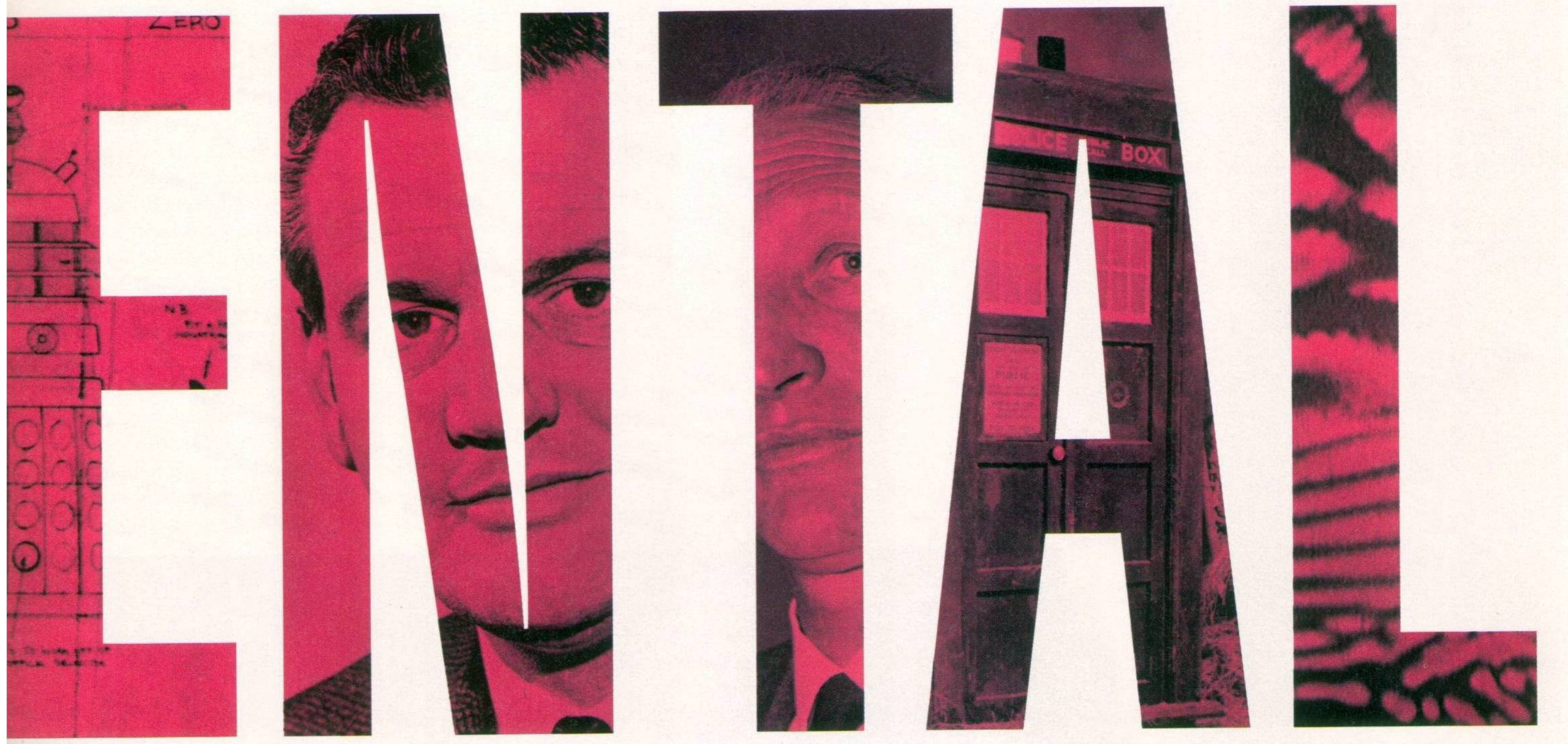


WAS IT DOCTOR WHO'S DESTINY TO RUN ON BRITISH TELEVISION FOR 26 YEARS AND TO BECOME A NATIONAL TREASURE? OR WAS THE SECRET TO THE SHOW'S SUCCESS MERELY DOWN TO A STRING OF RANDOM COINCIDENCES? IN THE FIRST OF A THREE-PART SERIES, **DANIEL O'MAHONY** TRAVELS BACK TO EARLY 1963 AND DISCOVERS THAT WE WERE LUCKY TO SEE THE SERIES AT ALL ...

PART ONE: TROUBLE IN MIND

"He had this marvellous idea for a new series ... and he would like me to take charge of it ... I've often wondered what might have happened if I'd taken him at his word: how the ubiquitous Doctor might have become a trooper in the New Model Army and a pal of John Lilburne's, or what kind of Orwellian political figures he might have explored, and how the dramas of European socialism and the language of poetry might have impinged upon the voyagers in the TARDIS. There, as they say, was a chance missed."

– Don Taylor, kicking himself for turning down a job offer from Sydney Newman

This is the joke. It's 1963 and a young BBC producer called Sydney Newman is pitching a new drama to his superior, Mr Borusa. It's called *Doctor Who*, it's going to run until 1989 and, in as much detail as can be squeezed into a short comedy sketch, Newman describes exactly how the next 26 years will turn out. This is Mark Gatiss' *The Pitch of Fear* (shown during BBC2's *Doctor Who Night* in 1999) and beneath all the one-liners about *Doctor Who*'s shortcomings, its joke is that everything that happened in the series was planned in advance.

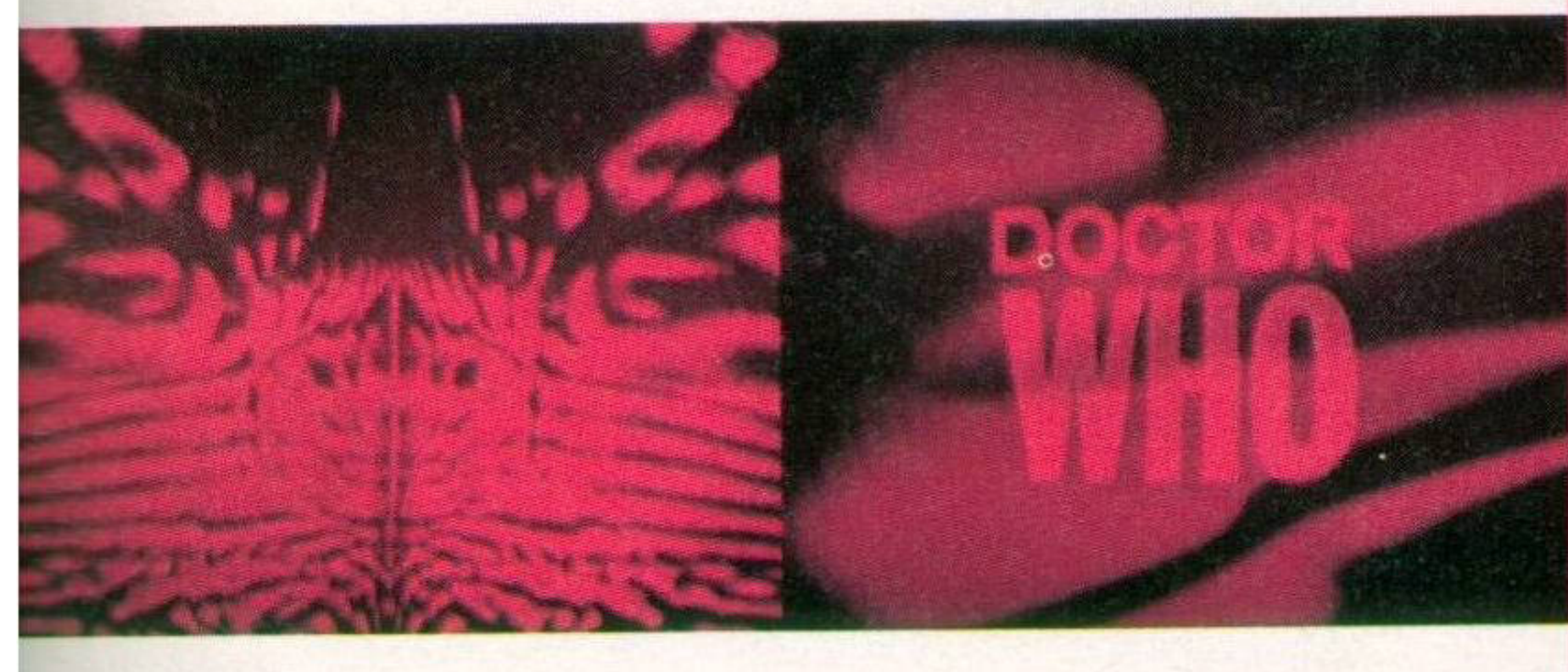
One of the buzz phrases that's defined our perception of television drama over the last decade or so is 'story arc'. It's an idea that comes to us from American TV drama, where they do things differently. It's a nebulous term but basically it implies *planning*. When the producers of *Buffy the Vampire Slayer* or 24 start work on a new season they know roughly how it's going to work out.

Doctor Who does arcs too. A recurring character crops up in the BBC novels and readers are suddenly talking about a 'Sabbath arc' while a new set of Big Finish audios is announced as having 'a slender running arc'. The creators of these stories do actually think in these terms but it's surprising to read recent articles labelling a run of John Wiles-produced serials from 1966 as an 'arc'. That's imposing a new idea on the past, one that distorts the way that *Doctor Who* changed and evolved from the very beginning.

Doesn't the idea of a pre-ordained overarching storyline seem a weirdly inappropriate description for *Doctor Who*? There's always been something *random* about the Doctor's travels. For the first six years of the series the Doctor rarely knew where he was going and it never seemed to bother him that each step outside was a journey into the unknown. The uncertainty was part of the attraction – neither the characters nor the audience knew where they were going to wind up. That quality was eroded in later years but never completely abandoned. It was part of the series' format and it reflected the way the series was produced. Like the Doctor himself, *Doctor Who* was on the run, up against deadlines, budgets and even the broadcasting institution that created it. When the TARDIS' landings stopped being random, when the Third Doctor was exiled to Earth or the Seventh set course deliberately for almost every adventure, it pointed to something exceptional and counter-intuitive ticking away in the minds of the production team.

Watching *An Unearthly Child* it's simultaneously easy and impossible to believe that we're watching the start of a journey that will lead to *Survival*. Easy because we know it does, impossible because at the time *it didn't*. There's nothing in William Hartnell's performance that betrays the possibility that Patrick Troughton is lurking inside him ready to spring out three years later. Fans can look back on a linear map of *Doctor Who* history which unfolds bumpily from 1963 to 1989 – but this is pure hindsight, it's the joke of *The Pitch of Fear*. For the programme-makers, the experience would have been more like exploring uncharted territory full of forking paths that could have taken them in very different directions. If you could map them they'd look like scar tissue on the battered body of a series that had been in more than a few accidents and was left bruised and strengthened by the experience.

We know a lot about how *Doctor Who* was made. It's among the most well-documented television productions in history. The series' creators and the BBC archives have yielded a lot of information about stories and companions and even Doctors that never were, paths not taken. The show might even have been cancelled in 1985 or 1970, or even 1963 before a single frame of footage had been taped. We're very lucky to have the pilot version of *An Unearthly Child* as evidence. How different would *Doctor Who* have been if that had been broadcast instead of the smoother remount with its subtly different dialogue and unsubtly glaring technical gaffes? Probably not much, or not in the obvious way. Continuity buffs could point to Susan's unambiguous statement that she comes from "the 49th century" rather than the broadcast version's more evocative "another time, another place" – but continuity buffs are good at missing the point. Most *Doctor Who* stories took a cavalier approach to earlier hints at back-story; Susan's reference could easily be assimilated or conveniently forgotten along with her claim to have named the TARDIS! Less obviously, between making the pilot and broadcast versions of *An Unearthly Child*, someone at the BBC decided to give William Hartnell's costume the silhouette of an Edwardian gentlemen and so inadvertently created the idea that the Doctor wears a frock coat, the *de rigueur* motif for the wannabe Doctors of the 1990s. Comedy sketch Doctors Rowan Atkinson and Mark Gatiss would have had to dress differently – but so would Paul McGann, a small but significant change in the tone of *Doctor Who*.

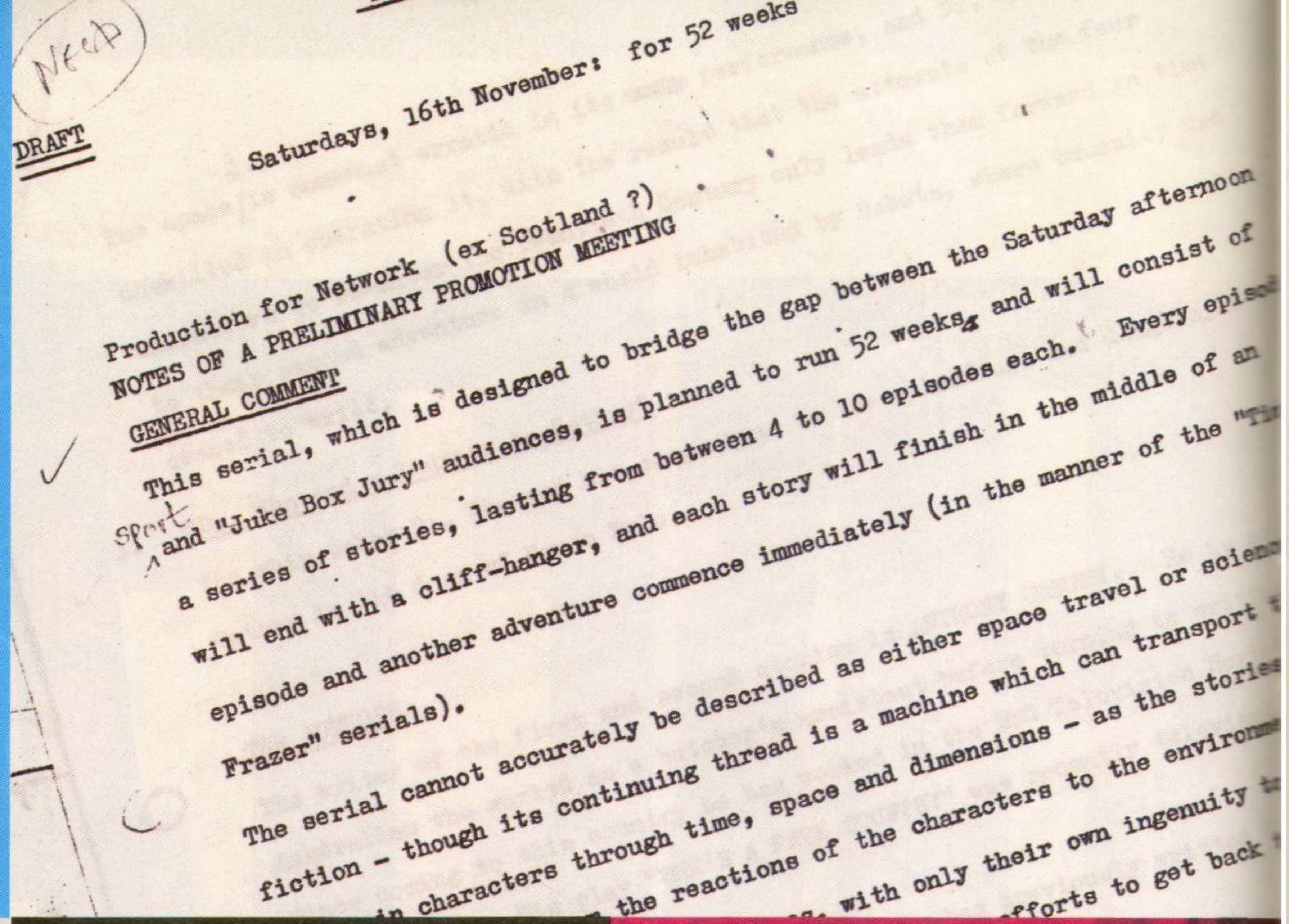


Travelling back through the research into the show's documented pre-production reveals how easily *Doctor Who* could have been stillborn. In July 1963, Zenith Film Productions alleged that the BBC had stolen their idea for a puppet show called *The Time Travellers*. (The BBC's feeble response was that *Doctor Who* couldn't possibly be a rip-off because it didn't have puppets!) This seems to have been a storm in a teacup but it was a fragile time for the embryonic new series. *Doctor Who*, according to the accounts of Verity Lambert, and Waris Hussein was deeply resented by certain sections of the BBC, who could have used any excuse to kill it off.

It was that resentment – or its root causes – that directed the formation of *Doctor Who* through 1963, even though it didn't quite manage to stymie it altogether. During 1963 there were two crises that almost killed the series, both centred round the astronomical cost of the TARDIS which allegedly – and after 40 years worth of jokes about *Doctor Who*'s cheapness, almost *unbelievably* – threatened to bankrupt the design department. The second crisis yielded a complete story, *Inside the Spaceship*, written purely to make up the number of episodes to a potential cancellation point. The first delayed the production start for months; originally it was hoped that the first episode would be ready for broadcast on Saturday 27th July.

27th July 1963?! It doesn't quite have the same ring, does it? *23rd November 1963* has become an iconic date for fans but also for the series itself, invested with a near-occult significance by *Silver Nemesis*. Forget bringing back old enemies, *Doctor Who* really began to fetishise the past when it started to reference its own transmission dates. Apart from anything else, we would have lost one of our more curious pieces of mythology-by-association, the juxtaposition of *An Unearthly Child* with President Kennedy's assassination. The deaths of CS Lewis and Aldous Huxley and the Moors Murders all cast ominous shadows over the start of the series but they haven't imprinted themselves onto *Doctor Who* in the same way as this one iconic instant of world history; so it's hard to think of anyone associating a July birth with the diffuse rumblings of the Profumo Affair and Kim Philby's defection or to believe in a parallel world where David Bishop wrote a novel called *Who Caused the Skopje Earthquake: The Shocking Secret Linking a Time Lord and a Geological Disaster*. It's the frock coat effect from the pilot episode again: *Doctor Who* might not have been much different but the collective experience of it would.

Then again, it might not have been *Doctor Who* that started in July. Let's go back to *The Pitch of Fear*. Sydney Newman wasn't David Walliams' pleasant open-faced producer but the newly-installed BBC head of drama – he's the boss, he's Gatiss' Mr Borusa – and the detail of the series wasn't down to him. Having hit on the idea of filling the open Saturday evening slot with science-fiction, Newman left the development of an appropriate format to Donald Wilson, head of a script department that was soon to be abolished as a result of reforms that Newman himself had instituted. If there was any real meeting in *Doctor Who* history that honestly resembled *The Pitch of Fear* it was the one that took place in Wilson's office on Tuesday 26th March 1963. According to the account we have of this meeting, reprinted in both **DWM** 208 and *The First Doctor Handbook*, there were four people present: John Braybon, Alice Frick, CE Webber – taking notes – and Wilson himself. Braybon and Frick are unknown quantities in the history of *Doctor Who*; their participation in the series' development doesn't seem to have extended further than this meeting; their voices have been largely unheard since 1963. They're at the meeting because the previous spring they were involved in compiling two departmental reports into adapting science-fiction stories for television. These reports don't reveal much about them or their insight into the genre; they seem heavily influenced by the recommendations of the hip young literate SF writer Brian Aldiss and Kingsley Amis' newly-published *New Maps of Hell*. This is as close as we're going to get to Frick and Braybon. Webber we know slightly more about, if only because he stays with *Doctor Who*, almost as its midwife. He's arguably more of a creator to the programme than Newman or Wilson. He's left an eccentric, partial testament, transmitted to us through old bits of paper and format guides; he died in 1969 and was never interviewed about the show. The three writers are script department employees, devising an idea for a series on behalf of a man who's just had them all sacked!



NEED

DRAFT

Saturdays, 16th November: for 52 weeks

Production for Network (ex Scotland ?)

NOTES OF A PRELIMINARY PROMOTION MEETING

GENERAL COMMENT

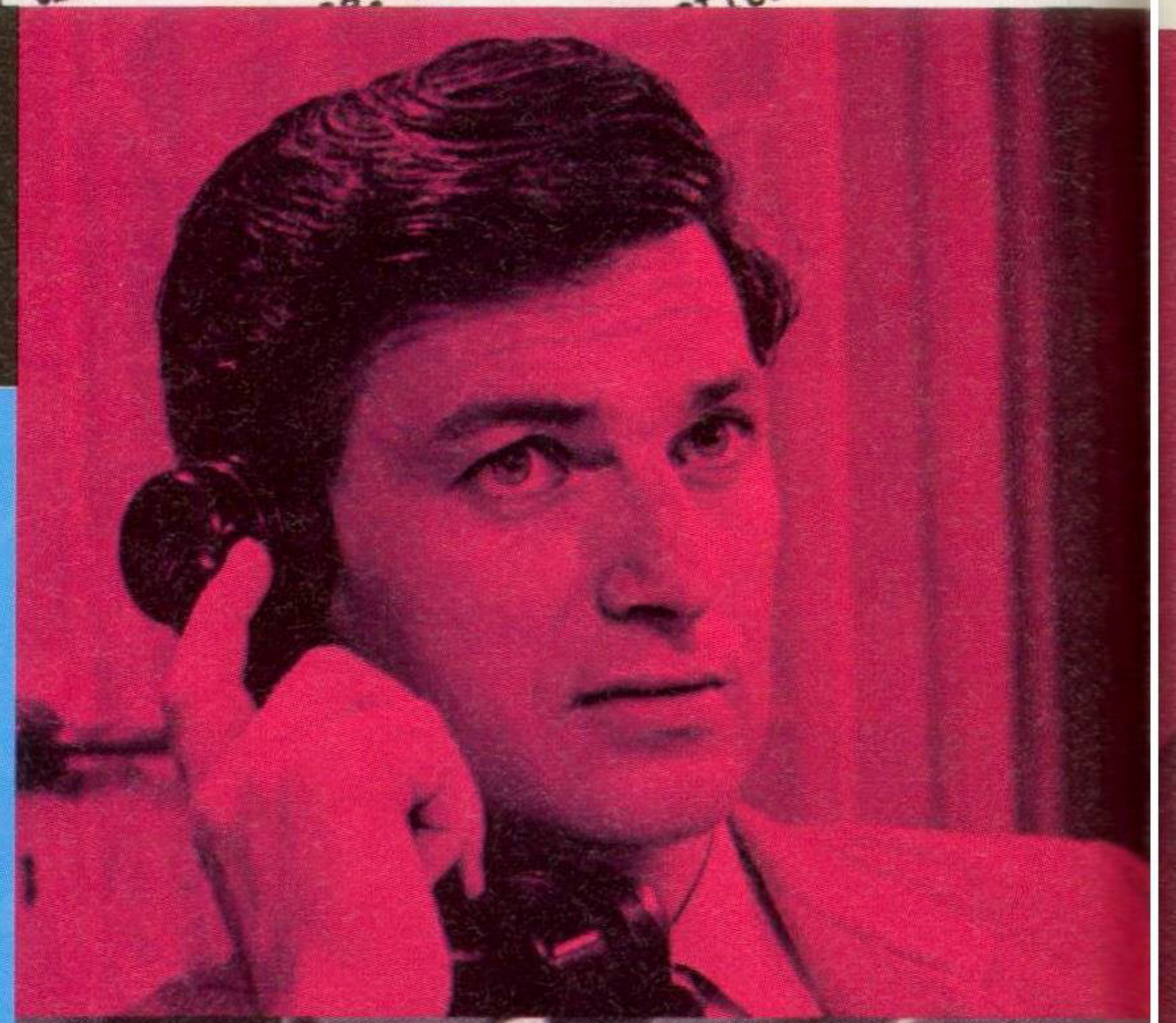
This serial, which is designed to bridge the gap between the Saturday afternoon
Sport and "Juke Box Jury" audiences, is planned to run 52 weeks and will consist of
a series of stories, lasting from between 4 to 10 episodes each. Every episo
will end with a cliff-hanger, and each story will finish in the middle of an
episode and another adventure commence immediately (in the manner of the "Ti
Frazer" serials).

The serial cannot accurately be described as either space travel or scien
fiction - though its continuing thread is a machine which can transport t
in characters through time, space and dimensions - as the stories
the reactions of the characters to the environm
with only their own ingenuity t
efforts to get back

What was taking shape was not so much the series itself as the faultlines of change and resistance within the BBC, forces that would work on *Doctor Who* and make it magically fertile. A time machine is only one of the plot devices on offer at the meeting (though notably it's the one commented on most clearly by Donald Wilson, the boss); the other options include a flying saucer, a computer, telepathy and 'a world body of scientific trouble-shooters', a suggestion of Braybon's. At the end of the discussion, Webber is sent away to devise a format and by Friday 29th March, he has a basic proposal. It's technically untitled but he comes very close to calling it *The Troubleshooters*.

Quite why Webber chose to develop the format along the lines of Braybon's suggestion is a mystery not revealed by his notes but its fictional roots are showing. *The Troubleshooters* would revolve around a trio of 'partners in a firm of a scientific consultants'. In case the word *consultants* hasn't given the game away, Webber goes on to invoke 'a feeling of Sherlock Holmes about their work' and describes the trio's headquarters including one room that 'would not have been out of place in Holmes's Baker Street'. The trio, only sketchily described, are 'the handsome young man hero', 'the handsome well-dressed heroine aged about 30' (lumbered with what know seems a patronising role: 'if the two men sometimes become pure scientist, the woman always reminds them that, finally, they are dealing with human beings') and 'the maturer man, 35-40, with some "character" twist'. Sydney Newman didn't like it.

What if he had? Imagine an alternative universe where *The Troubleshooters Magazine* has notched up 333 issues since 1979. It's *difficult*. It's even harder to imagine what *The Troubleshooters* would have been like on screen. Hindsight suggests something along the lines of the later ITC action-adventure series, *The Champions* or *Department S*, built around similar character formats. (Hindsight also offers the distraction of a very different BBC drama called *The Troubleshooters*, a business-soap that would have its own peculiar, roundabout impact on the formative mythology of *Doctor Who* during the 1970s). Imagine the BBC doing a slick ITC-style adventure show on a budget and on videotape – actually, you don't need to, you can just watch *Adam Adamant Lives!*, or the troubleshooter-themed *Doomwatch*. Or it might have looked like the early, seasons of another Newman creation, *The Avengers*.



ABOVE: Notes from a 1963 promotional meeting.
LEFT: Verity Lambert, the show's first producer
RIGHT: Original choice for the Doctor, Hugh David.
FAR RIGHT: William Hartnell, the eventual choice.
BELOW: Inside the spaceship – Doctor Who's HQ!

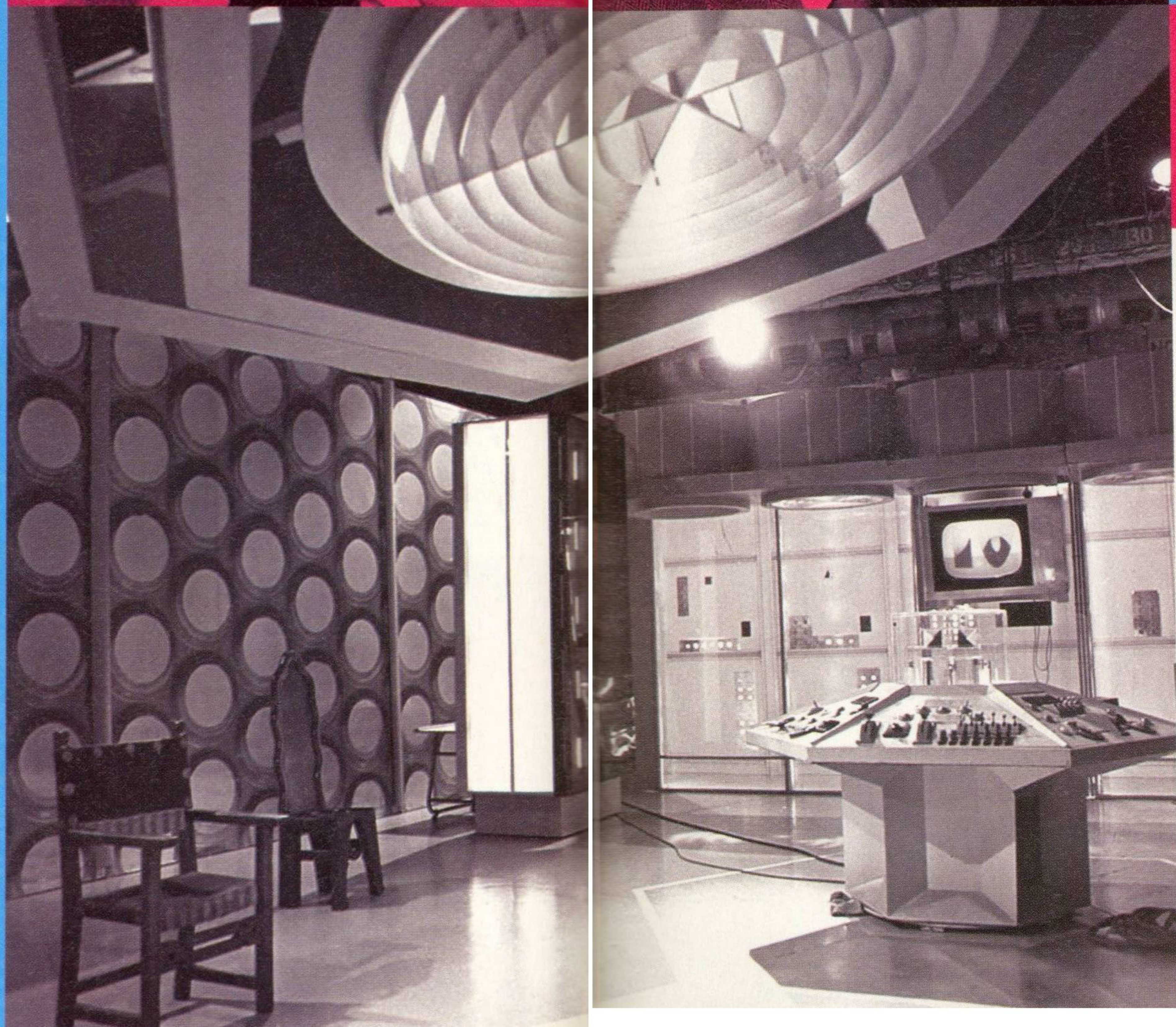
Most likely, it would have looked like *Doctor Who* because, at heart, *The Troubleshooters is Doctor Who*. It just doesn't have any of those things we associate with the series – namely, the Doctor, the TARDIS, the companions, space-time travel and monsters. Take the companions. They were, with a few exceptions, children. They may have been played by adults and even pretended to adult jobs but it's a dressing-up game. Sarah, for instance, is a girl-reporter with motives that children can easily identify with. Webber's *Troubleshooters* description rules this out from the start: 'child characters do not command the interest of children older than themselves.' Newman, making comments on the outline, contradicts him: 'Need a kid to get into trouble, make mistakes.' Conversely the description of the troubleshooters' HQ sounds familiar: 'fitted with way-out equipment, including some wondrous things acquired in previous investigations ... an office for interviews, homely, fusty, comfortable, dustily elegant.' Webber could almost be describing the TARDIS interior – it just doesn't *go* anywhere! The true connection between *The Troubleshooters* and 'our' *Doctor Who* comes through the characters. The 'handsome young man hero' and 'handsome well-dressed heroine' are Ian and Barbara. Though the basic format of *Doctor Who* would mutate rapidly through the spring of 1963, these two characters would survive fundamentally unchanged to the screen. Webber trendily christened them Lola and Cliff; the heroine's age wobbles down to 23 then up again into her early 30s; and the possibility of a romance – even a love triangle – is raised before slipping back into subtext. But like the Doctor's frock coat and Susan's status as 49th Century Girl, these are tonal differences. Even the heroine's humanism translates through to the full Barbara as she ends up with the history background while Ian becomes the science teacher. The cliché that *Doctor Who* was originally built around Ian and Barbara turns out, unexpectedly, to be true.

Ian and Barbara are the still point of the unfolding text of *Doctor Who* – it's the rest of the format that was subject to change. According to legend, it was Sydney Newman who favoured the time machine and created the Doctor, outlining the basics of the character in a note to Donald Wilson. Like the envelope on which Rex Tucker supposedly wrote 'Doctor ... Who' while trying to think of a titlee, this piece of paper is one of the smoking guns of *Doctor Who* history. Its non-existence is both tantalising and frustrating. After the halfway house of *The Troubleshooters* could the series' central character have sprung fully-formed from Newman's imagination? It seems too convenient and easy a piece of mythology – but then again there's no reason why it couldn't be literally true. What's clear from the surviving draft format guides is that, by early May 1963, something recognisably like *Doctor Who* existed on paper. So did something recognisably like the BBC.

Step back and look at Sydney Newman. Unlike Webber, Frick or Braybon he's *familiar*. Fans know a lot about him and he gave in-depth interviews on the series before his death in 1997. Photographs show a dapper, fierce-eyed figure, occasionally avuncular but with an abrasive energy that makes him look constantly on the verge of biting the head off a passing secretary. It's easy to imagine what his voice is like, if only because we've heard Verity Lambert's anecdote about being bawled out by him over the Daleks' introuction. *Jesus Christ, Verity! Bug-eyed monsters!* In our imagination he's always *shouting*. We know this man.

In later life, Newman wasn't kind to *Doctor Who*. During one interview he pointed to a sculpture and claimed he was more proud of that than he was the series. A lot of writers and directors from the show's early years have expressed a disdainful attitude towards it, but Newman's response is different. This one programme genuinely was a small achievement during a revolutionary tenure as head of BBC drama (and even this role was only a small part of his wider career in the UK and Canada). But it was *Doctor Who*, unlikely as it seems, that would be the inadvertent focus of his revolution. Having joined the BBC in December 1962, Newman's first year saw him completely restructuring the department's working practices, mainly by introducing the North American-styled model of the production team – producers and story editors attached permanently and relatively autonomously to any given series. The established, rather patrician system of director-producers embedded in the BBC hierarchy was dismantled. *Doctor Who* would be one of the first dramas to have its own production team from the start but while in development it also had an appointed caretaker-producer in the form of Rex Tucker, representing the old way of doing things.

So throughout 1963, *Doctor Who* would have three different influences – three competing visions of the BBC – pulling it in different directions. There was the traditional BBC hierarchy of director-producers and script department employees, all faced with extinction. Tucker, Webber and Webber's fellow staff writer Anthony Coburn all fall into this category, and it's Webber who builds and rebuilds the format. Then there's Sydney Newman, the new broom sweeping clean, who was busily dismissing Webber's ideas as 'corny' in the margins of his proposals. Finally, taking up their positions in the summer, come Verity Lambert and David Whitaker, the incoming permanent production team who would inherit a series near fully-formed but would ultimately have the final say over what they did with it.



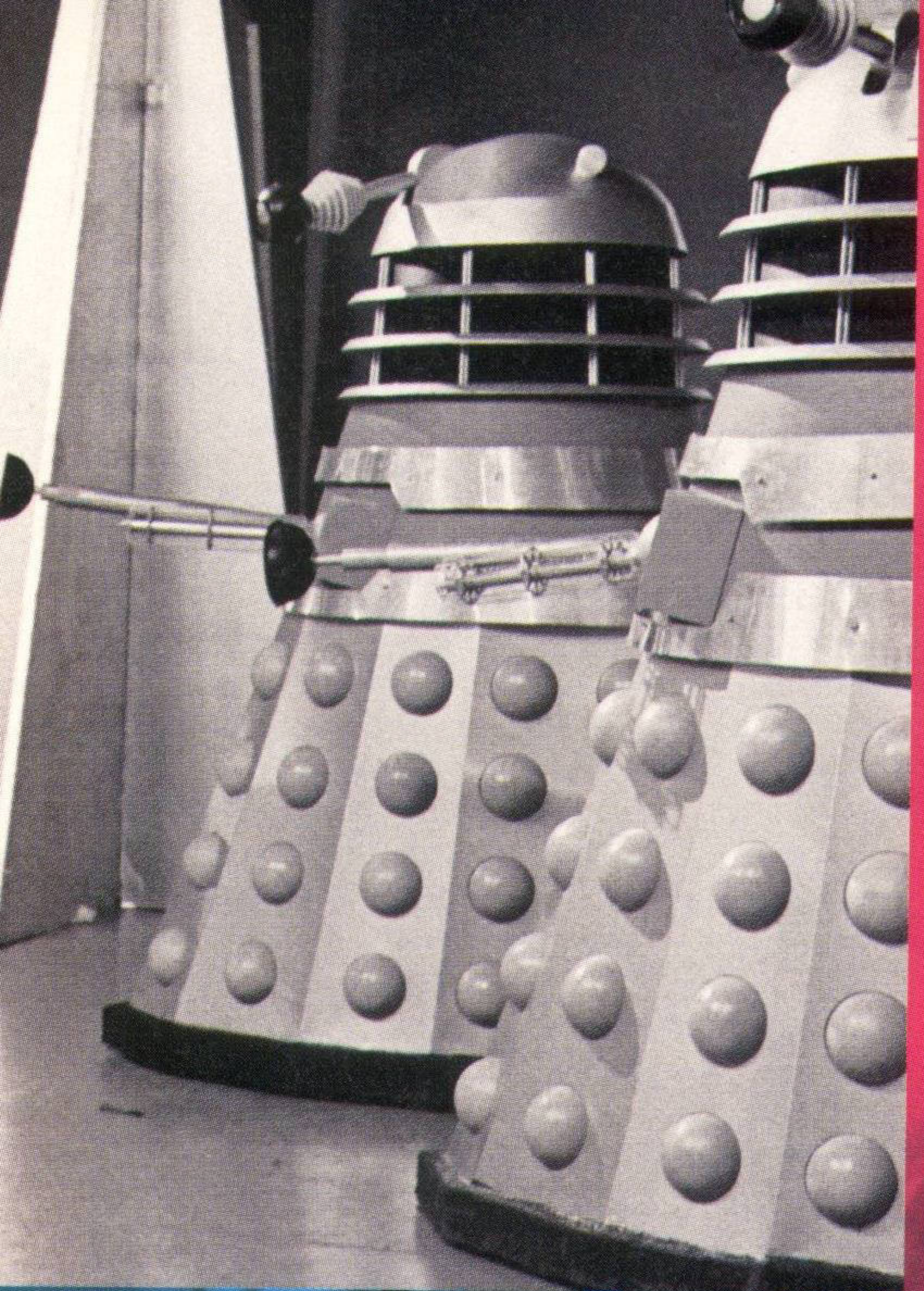
THROUGHOUT 1963, 'DOCTOR WHO' WOULD HAVE THREE DIFFERENT INFLUENCES – THREE COMPETING VERSIONS OF THE BBC – PULLING IT IN VERY DIFFERENT DIRECTIONS...

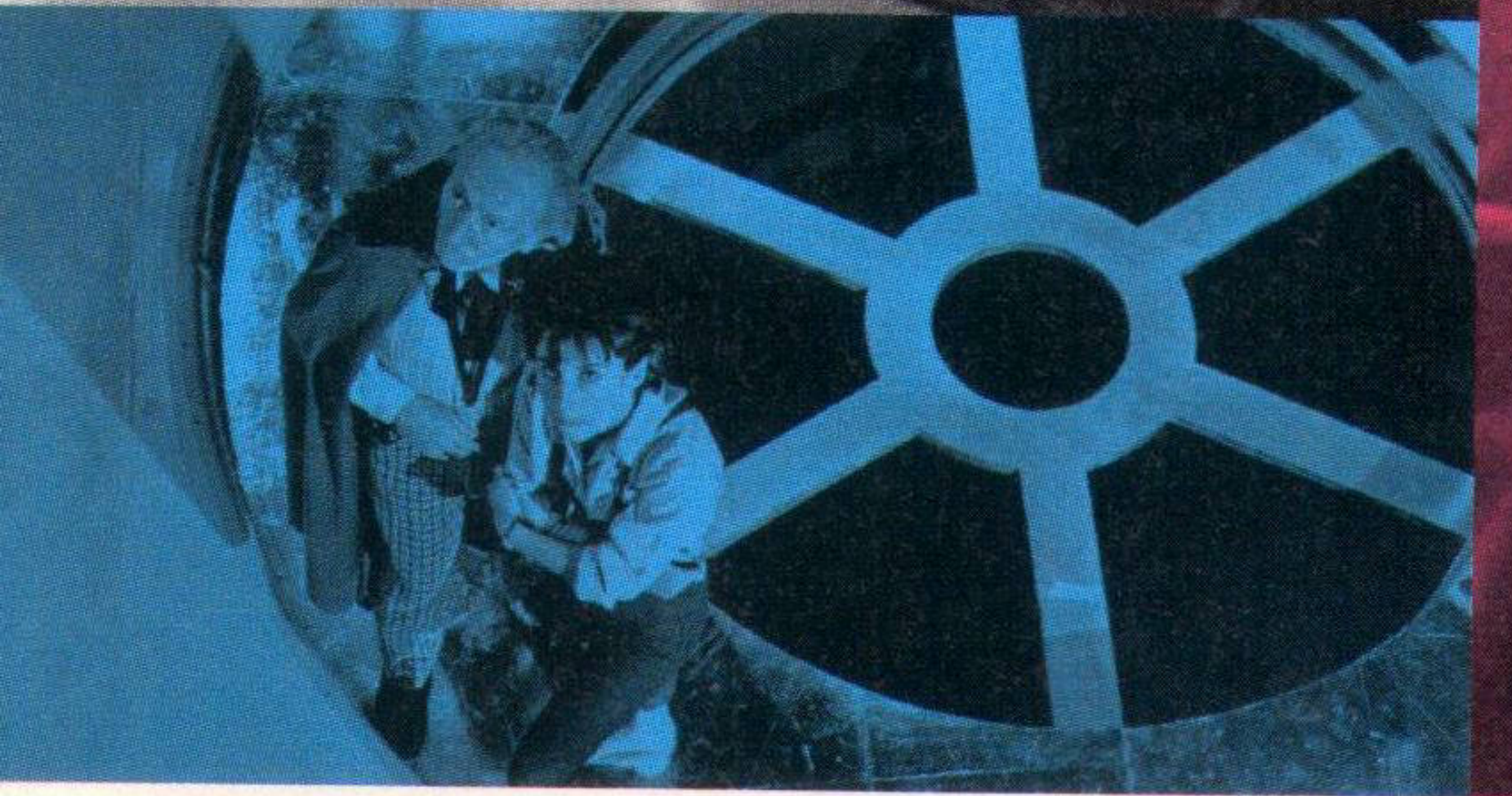
These three groups all seem to have had different views of the character of the Doctor, who became their ideological battleground. Among Webber's high-flown ideas for 'Dr Who' is the intriguing suggestion that he's searching 'for a society or for a physical condition which is ideal, and having found it, to stay there ... One symptom of this is his hatred of scientists, inventors, improvers.' Webber saw the Doctor as malignant, an anti-hero, and this aspect of the character partially survives into 100,000 BC. It's significant that Webber dramatises his theme with the line: 'He can get into a rare paddy when faced with a cave man trying to invent a wheel.' It's an image that finds an echo in the ambiguous broadcast scene where the Doctor might be attempting to murder Za, which would be highlighted by early fandom as an example of William Hartnell's *nasty* incarnation. Unknowingly, they were quoting Webber – but Webber's Doctor could never have left the tribe with the secret of fire.

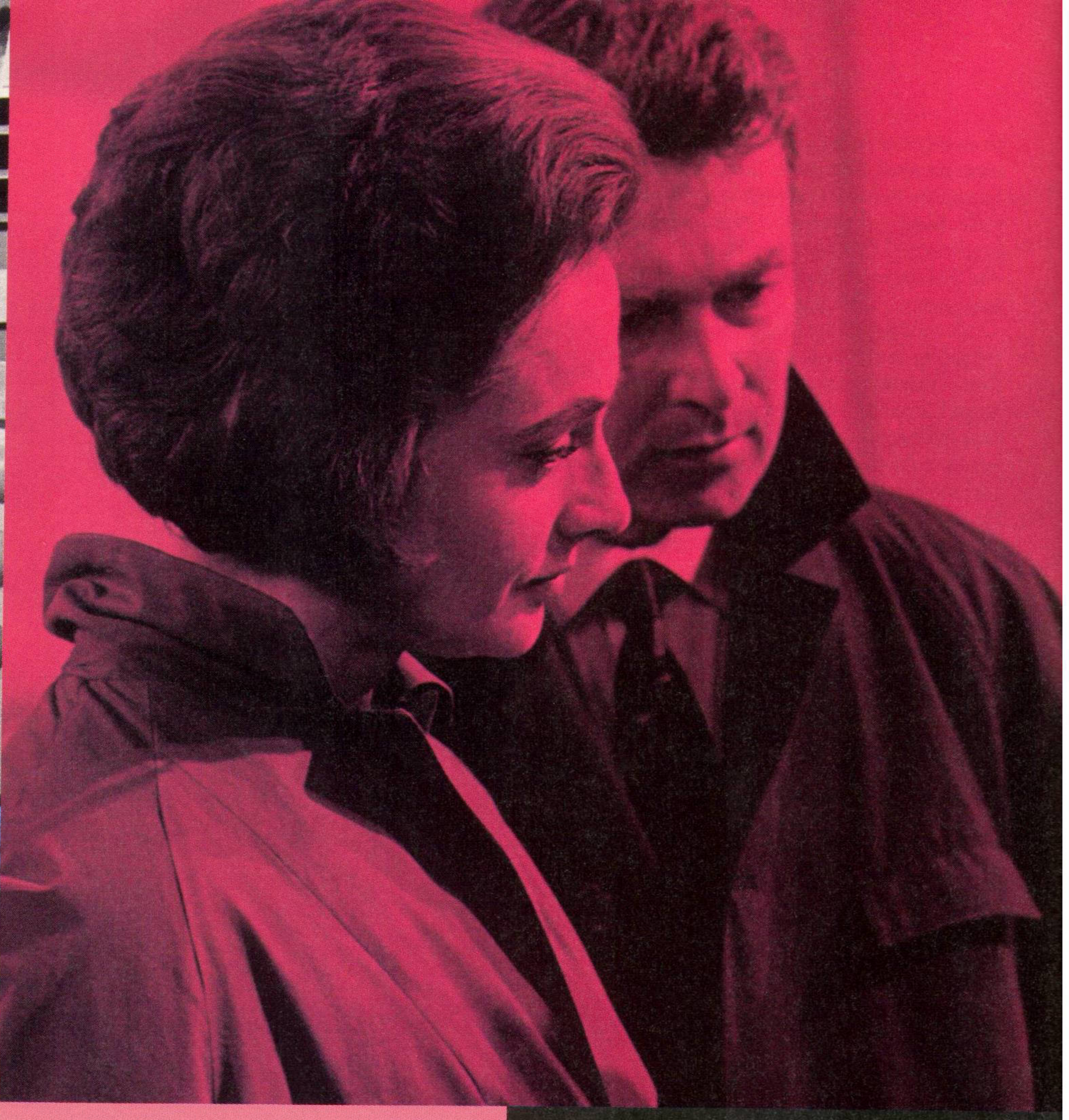
It's unlikely that *Doctor Who* would have survived for long with this version of the Doctor, rightly identified as a reactionary by Newman in his commentary on Webber's proposals. Webber's drafts suggest a low-level lack of sympathy with science and scientists (and science-fiction!) that Newman didn't share. 'Dr Who shouldn't have a philosophical arty-science mind,' he wrote, 'he'd take science, applied and theoretical, as being as natural as eating.' *Godammit!* This is certainly close to the Doctor that would appear on screen, a man who can proudly claim to be a scientist and proselytise on science's behalf throughout most of the series' run. But the first part of Newman's statement now rings false. On screen the Doctor has always had a 'philosophical arty-science' character. He's a renaissance man, a student of all disciplines or, less flatteringly, a jack of all trades.

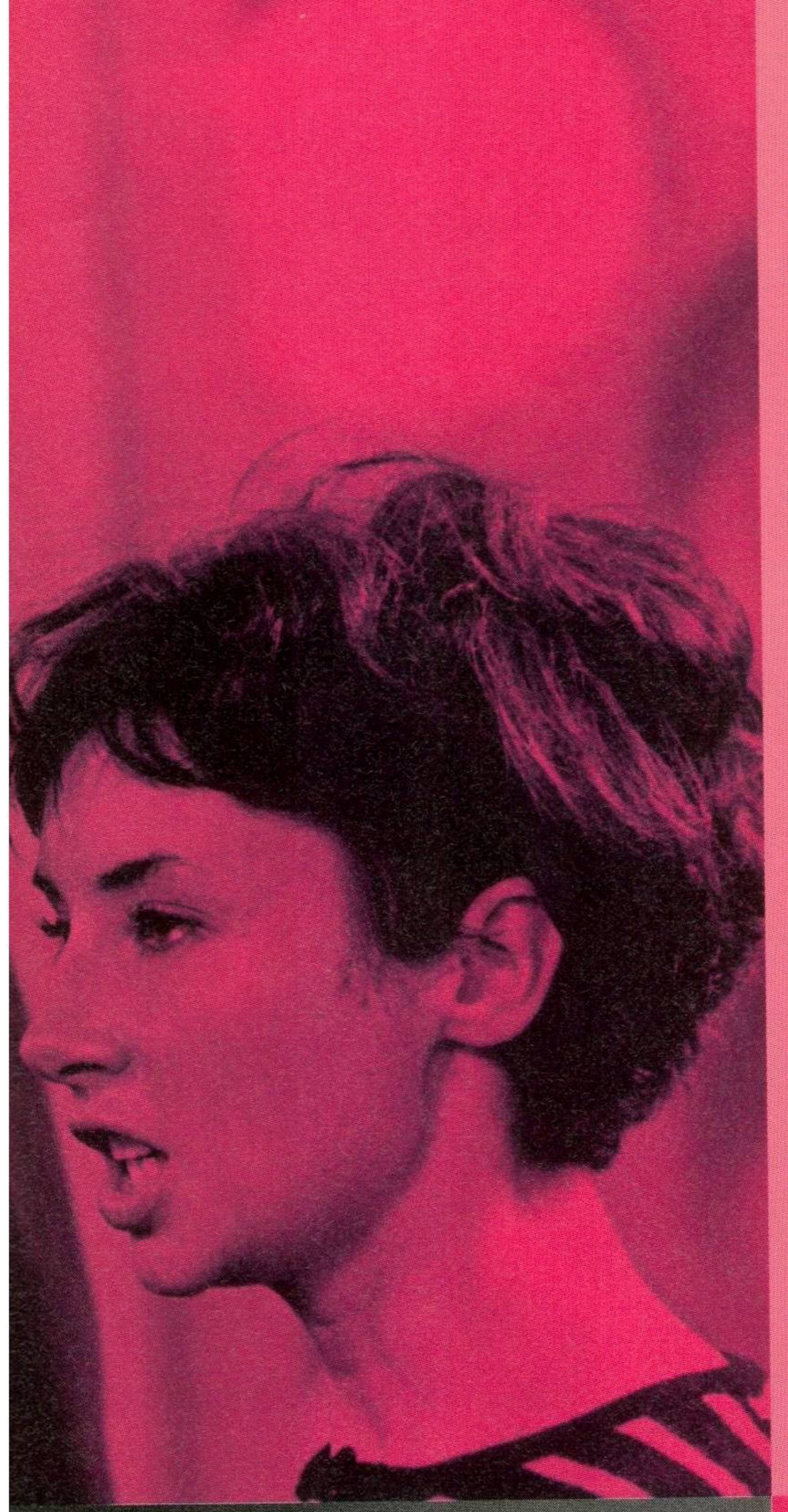
Verity Lambert and David Whitaker's vision of the Doctor is best expressed in a note Whitaker made in early July 1963: 'he should be more like the old Professor that Frank Morgan played in *The Wizard of Oz*, only a little more authentic. Then we can strike some of the charm and humour as well as the mystery, the suspicion and the cunning.' Symbolically this is the moment where the first production team takes charge of the *story* of *Doctor Who*. Webber was no longer involved in the series by this point and Rex Tucker was disentangling himself from directorial commitments on early serials. The old guard influence remained in the form of Anthony Coburn's scripts for the opening serial. 100,000 BC – and particularly the pilot – show the effect of the pressures on *Doctor Who*'s development, with the Doctor's Webberian harshness being toned-down into eccentricity. And, typically for *Doctor Who*, it's pure fluke that this *was* the opening story at all.

As well as developing the series, Webber was also supposed to write *Doctor Who*'s first serial and the theme he chose – the miniaturisation of the regular characters – crops up in his early format drafts in the spring. Newman disliked the story of *The Giants* but it appears to have been rejected for eminently practical reasons: *Doctor Who* had been assigned to a studio where the equipment simply wasn't suitable for realising the complex but necessary miniaturisation effects. Like the chaos theory metaphor of a butterfly's beating wings creating a tornado, the loss of this planned opening story had a profound knock-on effect on the production of *Doctor Who*; Coburn's caveman story could be moved forward as a replacement but his scripts weren't yet ready, prompting a loss of confidence in the series' preparations from the design department, the postponement of production, the opportunity for the new production team to have a greater input into the format and indirectly to such unlikely conclusions as the Doctor and Susan turning out to be related. It was Coburn, after all, who was concerned by the prospect of having an old man









travelling with a 15-year-old schoolgirl and used the new-found opportunity of writing the first story to redefine her as the Doctor's granddaughter (apparently first suggesting that she could be an alien princess!). A still-controversial piece of *Doctor Who* mythology was born here, indirectly implicated in the BBC studio schedule for 1963. Marc Platt's 1997 novel *Lungbarrow*, built on a back-story for the Doctor that required the incorporation of his relationship with Susan, was conceived among the technical inadequacies of Lime Grove Studio D. Meanwhile the miniaturisation theme floated around until, almost as an afterthought, it became *Planet of Giants* over a year later.

Webber's storyline for *The Giants* is full of fascinating discrepancies from the programme we know, some subtle, some not. Perhaps the most cherishable is a three-word scene where Lola 'teaches [Doctor] Who English'! There's also the curious description – quickly dropped – of the Doctor's 'machine' (only named the TARDIS later, by Anthony Coburn, another ripple from *The Giants*' cancellation) as an 'absence of visibility'; Webber had argued that if the machine appeared to be 'something humdrum, such as a night-watchman's shelter, then we simply have a version of the dear old Magic Door.' Perhaps the most striking thing about *The Giants* and the associated format guide is the way that Webber de-emphasises time travel. At the meeting in March, Donald Wilson had suggested that a time machine 'should be not only for going forward and backwards in time, but into space, and into all kinds of matter'. Webber's guide defers the first time-travel-themed story to third place in the line-up (suggesting the characters 'witness a great calamity, even possibly the destruction of Earth, and only afterwards realise they were far ahead in time'); there's a hint that the travellers can be 'recalled' to the present at the end of each story, so there'd be no running thread about returning the teachers to 1963; and *The Giants* ends with the 'time-gimmick' being used to 'cancel out' the events of the story – like a prehistoric version of the TV Movie's 'temporal orbit'. Webber stresses he wants to avoid any kind of 'time complication'. *The Giants* might be a pilot for *Doctor Who*, but not for 'our' *Doctor Who*.

Doctor Who's history is littered with lost or rejected stories but very few of them would have had the same series-altering effect as *The Giants*. We are probably no worse off for never having seen *The Imps*, *Erinella* or *Mission to Magnus*. In strict story terms, the same is true of Anthony Coburn's *The Masters of Luxor*, the next important script to be dropped. This is another story that emerged in the interface between the different ideologies of *Doctor Who* – the first to be formally commissioned once the script department was gone and a replacement for the stone age story that was being rewritten as the pilot serial. With *100,000 BC*, the tension between the increasingly-disillusioned Coburn and his new production team was unavoidable because there was simply no time to prepare a suitable replacement – but with *The Masters of Luxor* Lambert and Whitaker had more room to manoeuvre, insisting on extensive revisions, postponing and then abandoning the production altogether. There are only a few unfamiliar notes in the scripts for *The Masters of Luxor*, and Titan Books made minimal 'corrections' for publication in 1992 (*eg* substituting 'Susan' for the character Coburn consistently called 'Suzanne'). It looks as though it comes uncomplicatedly from *our* version of *Doctor Who* – the familiar Season One set-up is in place. Its main sin is that it's *dull* and it isn't as if that's unique in the show's history! Still, it altered *Doctor Who* profoundly, by not being ready on time, by being deferred in favour of a story about Daleks.

ABOVE LEFT: The Daleks cemented the fledgling show's popularity. **LEFT:** 'The Giants' eventually appeared during Season Two. **ABOVE:** Barbara, Ian and Susan, the female and male leads, plus the 'kid to get into trouble'. **RIGHT:** The exterior of the TARDIS - 'the dear old magic door'. **BELOW:** C E 'Bunny' Webber.

It's probably simplistic to say that the initial success of *Doctor Who* was entirely down to the Daleks but they certainly drew attention to a series that was easily able to maintain that interest on its own merits. Maybe it's also simplistic to say that *The Masters of Luxor* wouldn't have had that eye-catching Dalekness – especially as a lot of their appeal can be attributed to designers and directors who could have turned up a similar striking, iconic image out of Coburn's robot-filled scripts. But *The Masters of Luxor* is a dead-end for recurring monsters; its robots are simple creatures subservient to an over-talkative baddie; and their creator is most un-Davros-like, turning to religion as penance for being a bad scientist. That they all get blown up in the end is the least of their worries – after all, the Daleks survived the same. It's just very difficult to imagine them returning to *Doctor Who* and even harder to imagine them reshaping the programme in the way the Daleks would.

Monsters are notably absent from all the development that went into the series; when they're mentioned at all – usually by Newman – it's to put them down, to emphasise that they have no place in *Doctor Who*. The production team and Terry Nation primed the show for monsters when they agreed to change the end of Nation's original storyline, *The Survivors*, where the Daleks end up making peace with the Thals. The Daleks as conceived by Nation – sterile total-brain creatures trapped in artificial bodies and an artificial city – are one half of a pulp sci-fi dialectic with the Thals – healthy, rugged, rural survivalists like polite tea-time versions of Aryan body-builders from Nazi propaganda films. It's a cliché but not one that automatically has to resolve with one side wiping out the other. If the Daleks had made peace at the end of their first story it would have been virtually impossible to bring them back as villains – not villains with the same *punch*.

The Daleks do change in between their first and second appearances, going from the amoral scientists of *The Mutants* to the epitome of evil in *The Dalek Invasion of Earth*, which was not a necessary conclusion. The uncompromising ending to their first story made it possible for the Daleks to become monsters. Received wisdom tells us that the Daleks changed the direction of *Doctor Who* by being successful, but in fact they did something more profound; they changed the way the new show was perceived. By capturing the public imagination they created the impression that this was a programme about monsters, about adventure stories, and about strange worlds. This is the first serious restriction on *Doctor Who*'s supposedly unlimited format, making certain types of story unfashionable rather than impossible. The storylined ending to the first Dalek serial, with its reconciliatory tone, feels much more a part of the programme that could include *The Masters of Luxor* or the gender-role-reversal satire *The Hidden Planet*, the last scripts commissioned before the Daleks got *Doctor Who* noticed. Malcolm Hulke's 'sideways' story would have been set on an Earth-like world where 'the glass of fashion has a different reflection'; birds fly backwards, fields are filled with four-leaf clover, policemen behave in 'a most extraordinary fashion' and women rule. These descriptions sound like they come from another age, probably because *they do*.

BY CAPTURING THE PUBLIC'S IMAGINATION, THE DALEKS CREATED THE IMPRESSION THAT 'DOCTOR WHO' WAS A SHOW ABOUT MONSTERS AND ADVENTURES ON STRANGE WORLDS

Within a year of giving an impassioned defence of the rationale behind her 'bug-eyed monsters' to Sydney Newman, Verity Lambert brought the Daleks back as warmongering bogeymen. CE Webber had drawn Newman's ire by including innocuous but oversized caterpillars and spiders in *The Giants*; so quite how the head of drama reacted to seeing *The Web Planet* is anyone's guess. The morning when he took Lambert to task for introducing the Daleks – and she responded with a persuasive defence – now looks a moment of surrender, Newman symbolically passing control of *Doctor Who* to its production team. By spring 1964, Newman's input had been reduced to mild requests like 'glamorise the title, occupation, etc of an engineer' (which seems to have resulted in a couple of extra lines being added to the script for *The Aztecs*) – but then he had did have (many) other things on his mind. Like some weird Arthurian avatar, Newman would only return to *Doctor Who* at the times of its greatest need. Both of them.

Having stumbled on a successful formula, *Doctor Who*'s creators struggled to repeat it throughout Hartnell's tenure. The science-fiction stories in particular look a bit wishy-washy and unfocused to modern fans – a factor often blamed on a paucity of monsters. What was actually happening were attempts to synthesise the new style with the broader 'sideways' approach to science-fiction. *Doctor Who* could still do gender-bending satire, so long as it came in the form of a eye-of-the-beholder parable about monstrousness (*Galaxy 4*) and an episode of existential displacement was entirely acceptable provided it was followed-up by three more filled with corridor chases, noble rebels and baddies with mutant eyebrows (*The Space Museum*). A later production team – John Wiles and Donald Tosh – appear to have had a more comfortable grasp on the series' science-fiction and fantasy elements than their predecessors but were quickly scared off by the effort of producing a 12-part Dalek epic that had been settled on before they joined. Of course, the new monsters specifically *designed* to have the durable appeal of the Daleks – Voords, Zarbi, Mechonoids – ended up as one-miss wonders. The next really successful monsters would emerge out of the series' shifting format rather than from any desire to sell badges and toys. Like the Daleks, the Cybermen were an accident waiting to happen.

The other factor in the sense of imbalance fans pick up from the Hartnell years comes from the historicals. While fandom has been more positive towards them in recent years than 20 years ago (when fanzines could still get away with running Hartnell retrospectives that had nine stories missing), hindsight still regards them as a quirk of the times that the series quickly out-evolved. Later producer John Nathan-Turner quipped that *Doctor Who* could run for two thousand years if it just played with history, but in fact it seemed to have run out of settings after three! It's telling that the first story decision taken by the production team after the Daleks took off was to abandon Terry Nation's Indian Mutiny historical *The Red Fort*, to free the writer to work on a sci-fi romp instead. The whole idea of historicals was overwritten by the demand for monsters and adventure. John Lucarotti, brought to *Doctor Who* by Sydney Newman, could pull off a kind of classical historical style, both broadly authentic and romantic (which seems to be Lambert and Whitaker's ideal take on the genre); but it's surprising to see how quickly this was subverted by derring-do (*The Reign of Terror*), farce (*The Romans*), parody (*The Gunfighters*) and extra-curricular science-fiction (*The Time Meddler*). Later production teams were bringing gimmicks to the historicals almost as soon as they had begun. By 1966, serials like *The Smugglers* and *The Highlanders* had abandoned any pretence of being *about* history; they treat the past as a colourful backdrop for swashbuckling tales of adventure in the mould of BBC children's serials.

It could have been different. Verity Lambert wasn't the first to be asked to produce *Doctor Who*. The post had been turned down by both Shaun Sutton and Don Taylor, the latter a proponent of classical drama at the BBC, whose ironic after-the-fact views on the historicals are quoted at the head of this article. It's only recently with 'new-wave' historical novels such as *History 101* and *The Adventuress of Henrietta Street* that *Doctor Who* has begun to resemble Taylor's 'missed chance'. These stories are the latest expression of a submerged tradition – or just a submerged potential – within *Doctor Who*, something that *Doctor Who* wasn't but *could have been*.

By 1966, with the departure of William Hartnell, the introduction of the Cybermen and the example of the Daleks to back them up, a new production team felt able to turn *Doctor Who* into a series dominated by monsters, casting off what remained of the historicals. The seeds for this version of the series were sown not by Webber or Newman, but by Verity Lambert and Terry Nation in a change to a story that was meant to be planted fifth in the series run. Yet, at the same time, *Doctor Who*'s success created diseconomies of scale, making it harder to justify the expensive trips to other worlds and other times. By 1966 *The War Machines* would be the first story with a straightforward contemporary setting. It's often cited as a dry-run for the UNIT serials that followed in the 1960s and 1970s, but the potential for an earthbound adventure series was already lurking dormant within *Doctor Who*'s deep structure.

It's 1970 – *Spearhead from Space*. The Brigadier is explaining UNIT's role to Liz Shaw: 'We deal with the odd ... the unexplained. Anything on Earth ... or even beyond.' UNIT, in fact, is a scientific consultancy, a world body 'established to keep scientific experiments under control'. The Brigadier and Liz are the handsome young man hero and the handsome not-so-well-dressed heroine. Meanwhile a maturer man with some 'character twist' has just materialised in the middle of a freak meteor shower. It's taken almost seven years, but finally *Doctor Who* has become *The Troubleshooters*. DWM

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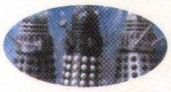

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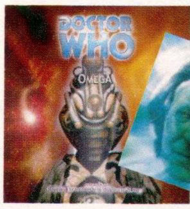
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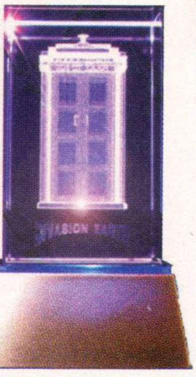
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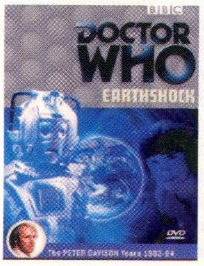
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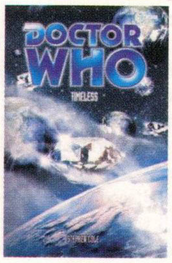
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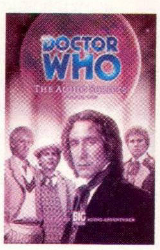
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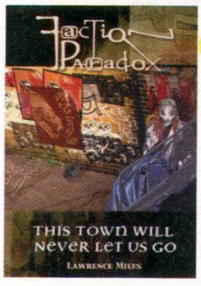
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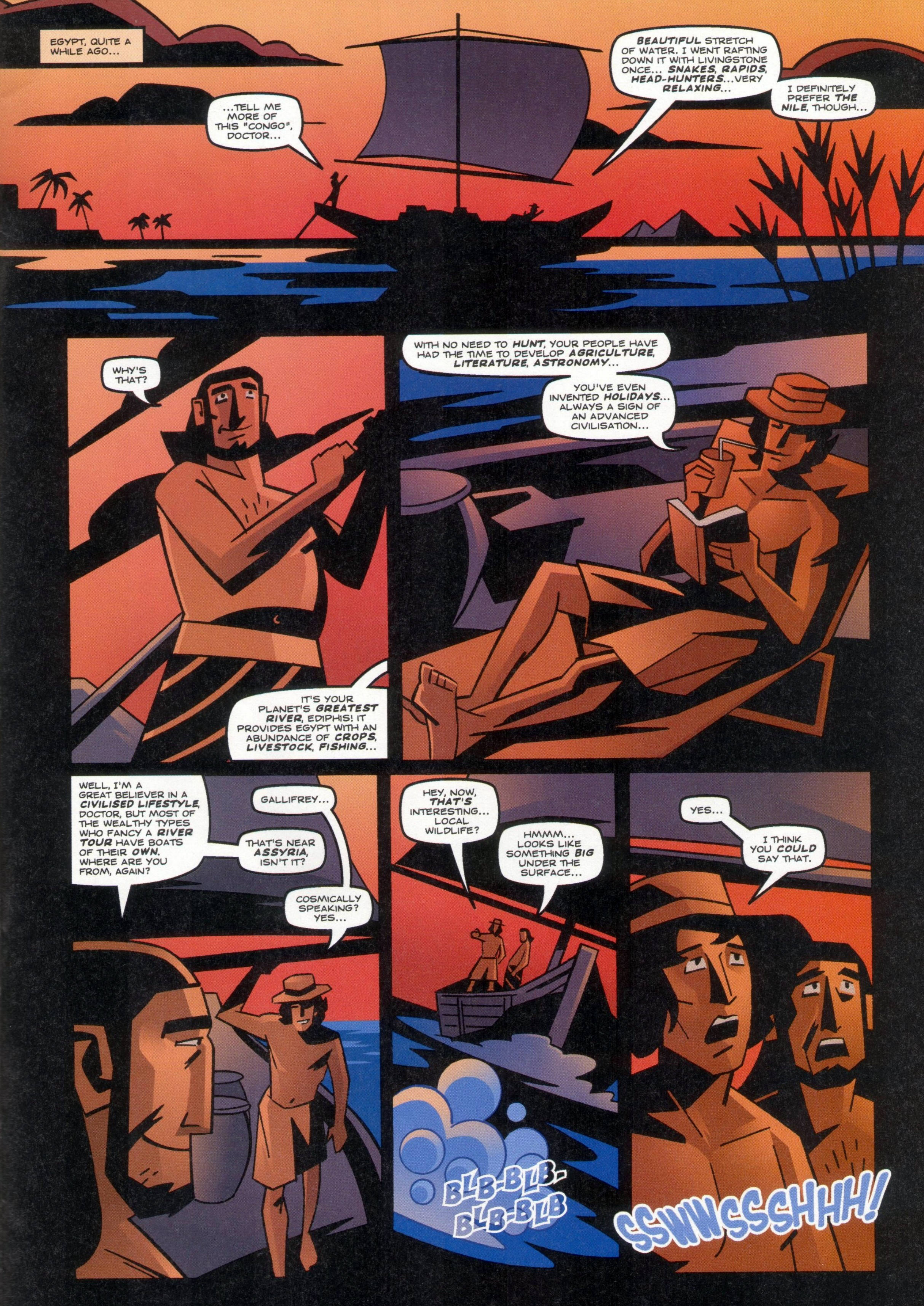
EGYPT, QUITE A WHILE AGO...
...TELL ME MORE OF THIS "CONGO", DOCTOR...
BEAUTIFUL STRETCH OF WATER. I WENT RAFTING DOWN IT WITH LIVINGSTONE ONCE... SNAKES, RAPIDS, HEAD-HUNTERS...VERY RELAXING...
I DEFINITELY PREFER THE NILE, THOUGH...
WHY'S THAT?
IT'S YOUR PLANET'S GREATEST RIVER, EDIPHIS! IT PROVIDES EGYPT WITH AN ABUNDANCE OF CROPS, LIVESTOCK, FISHING...
WITH NO NEED TO HUNT, YOUR PEOPLE HAVE HAD THE TIME TO DEVELOP AGRICULTURE, LITERATURE, ASTRONOMY...
YOU'VE EVEN INVENTED HOLIDAYS... ALWAYS A SIGN OF AN ADVANCED CIVILISATION...
WELL, I'M A GREAT BELIEVER IN A CIVILISED LIFESTYLE, DOCTOR, BUT MOST OF THE WEALTHY TYPES WHO FANCY A RIVER TOUR HAVE BOATS OF THEIR OWN. WHERE ARE YOU FROM, AGAIN?
GALLIFREY...
THAT'S NEAR ASSYRIA, ISN'T IT?
COSMICALLY SPEAKING? YES...
HEY, NOW, THAT'S INTERESTING... LOCAL WILDLIFE?
HMMM... LOOKS LIKE SOMETHING BIG UNDER THE SURFACE...
BLB-BLB-BLB-BLB
YES...
I THINK YOU COULD SAY THAT.
SSWWSSSHHH!

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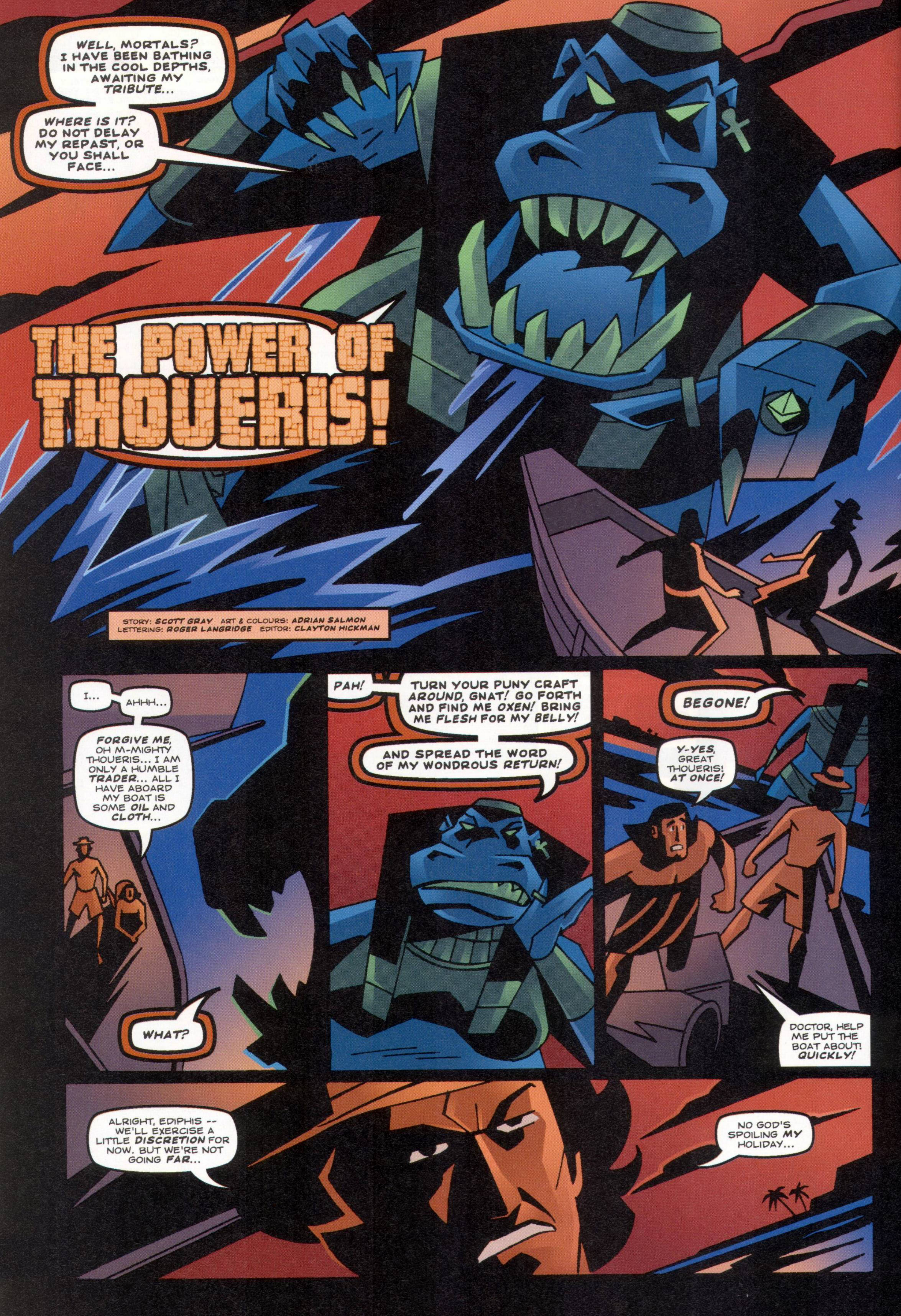
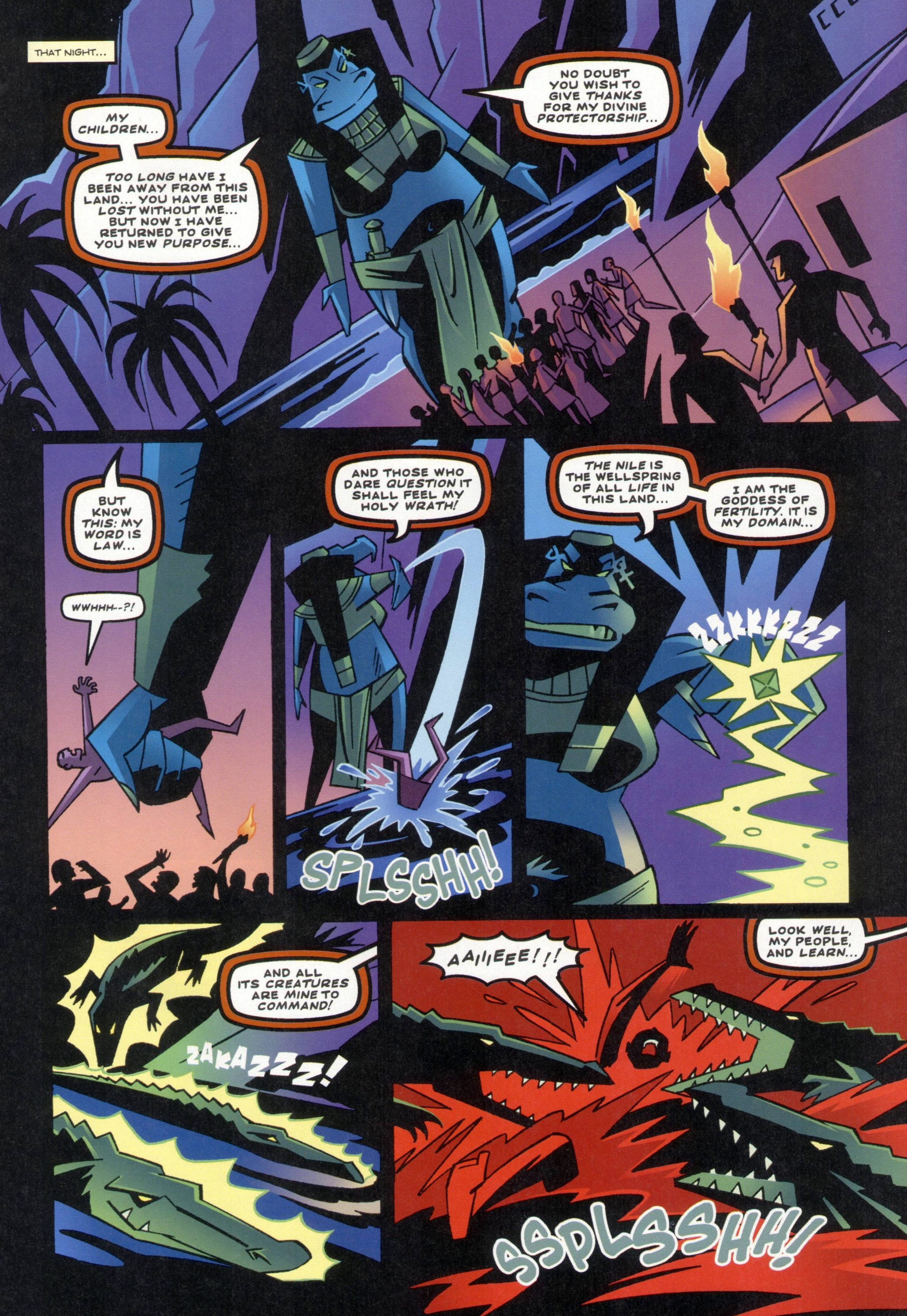
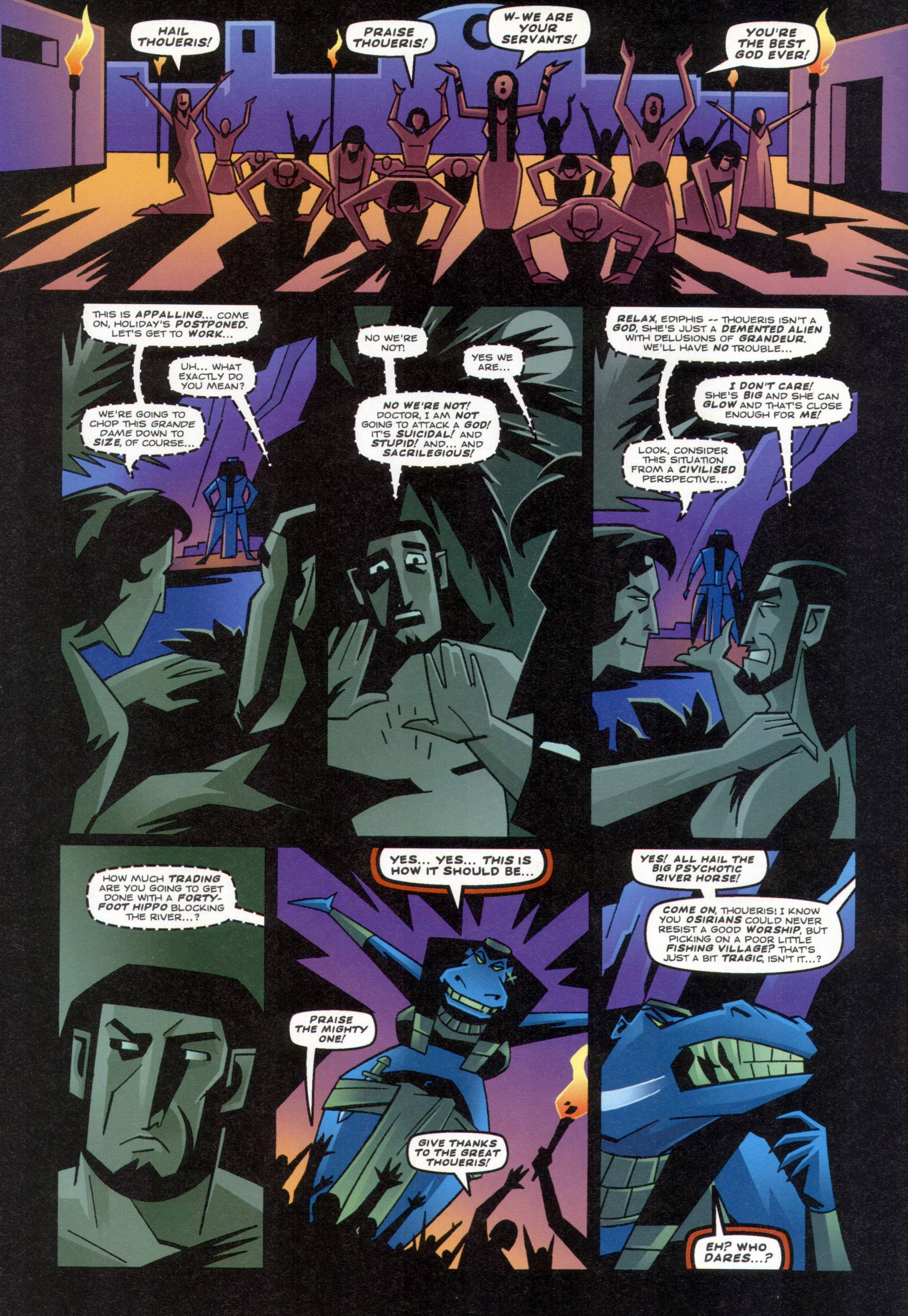
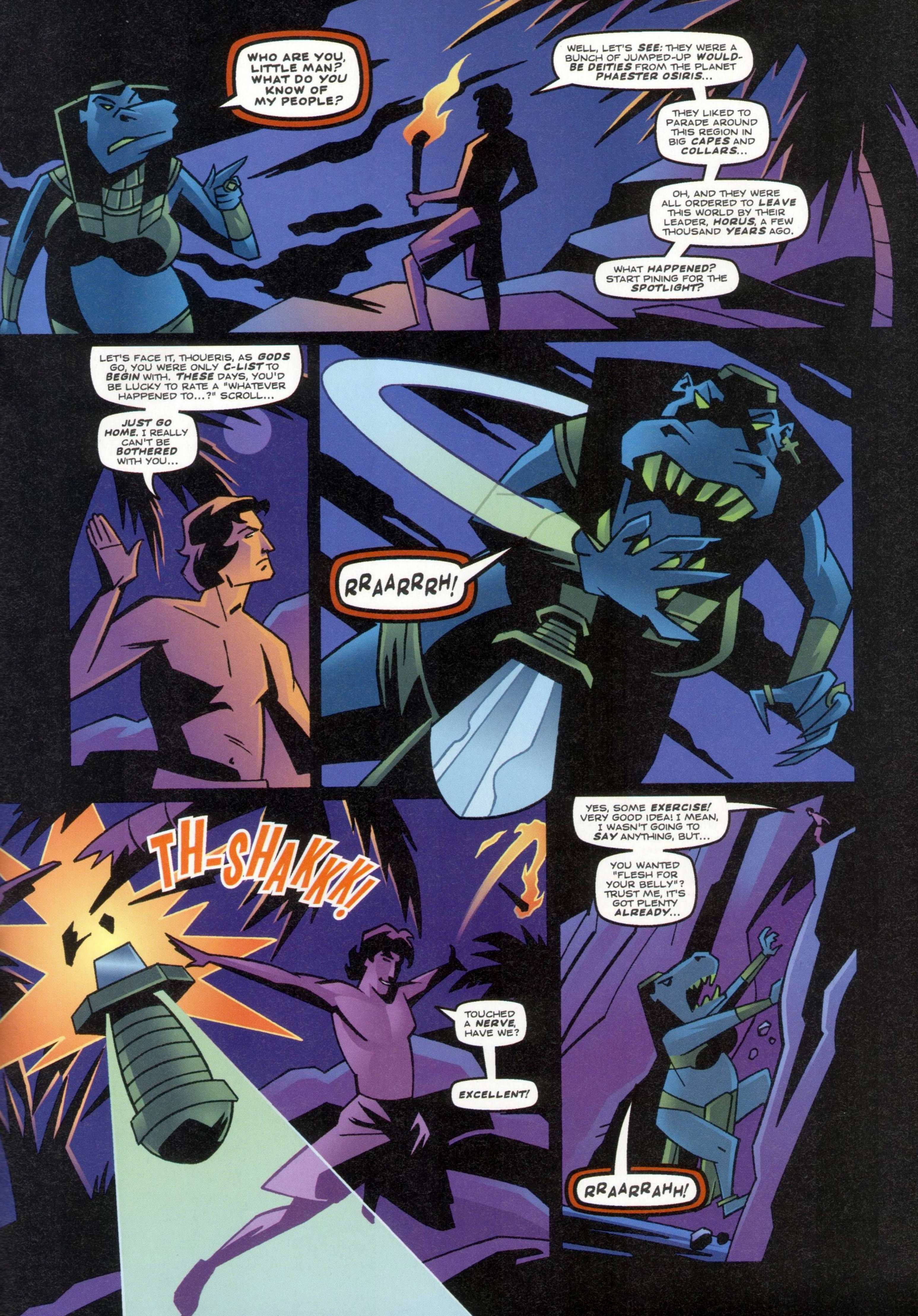
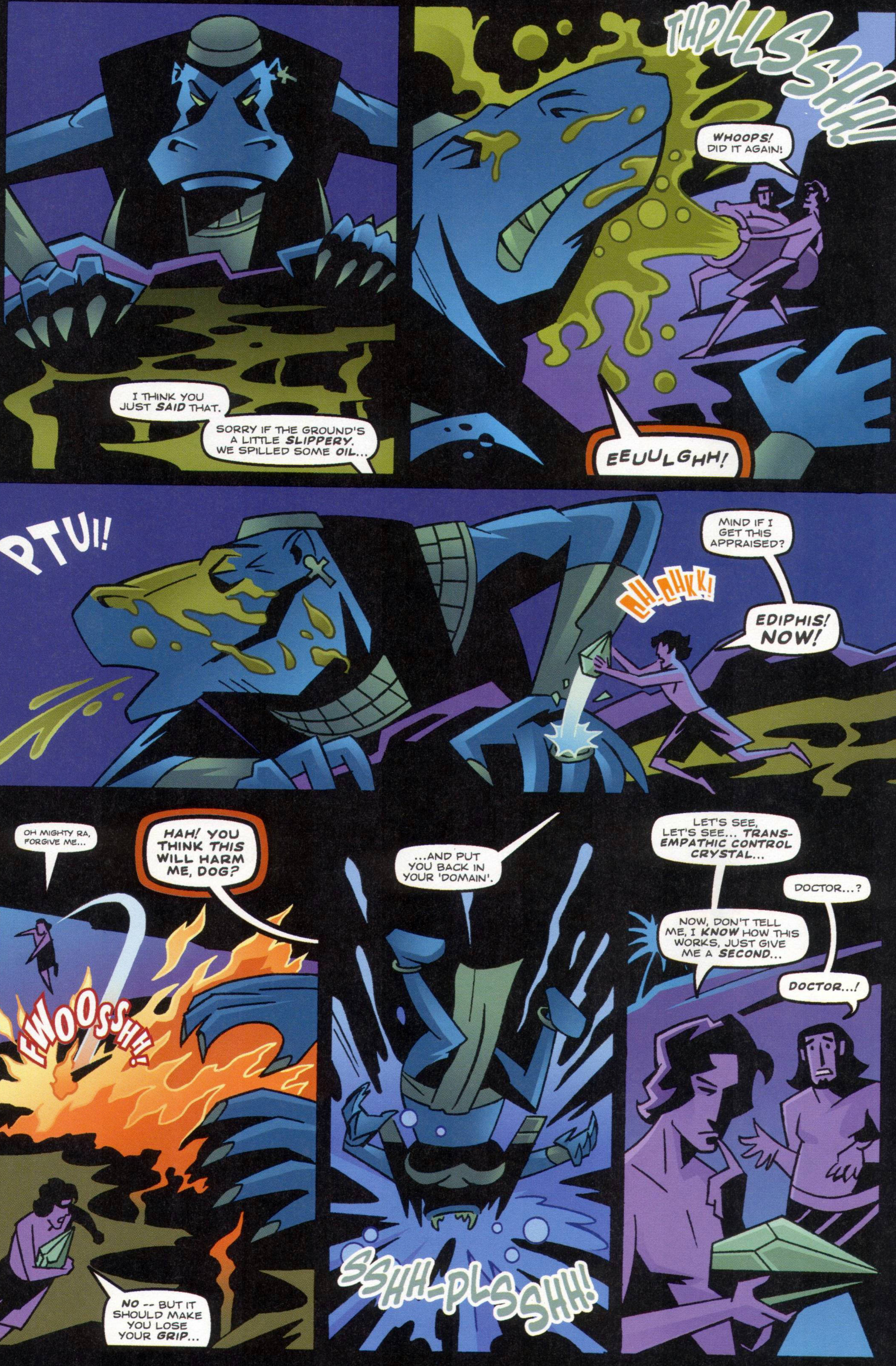
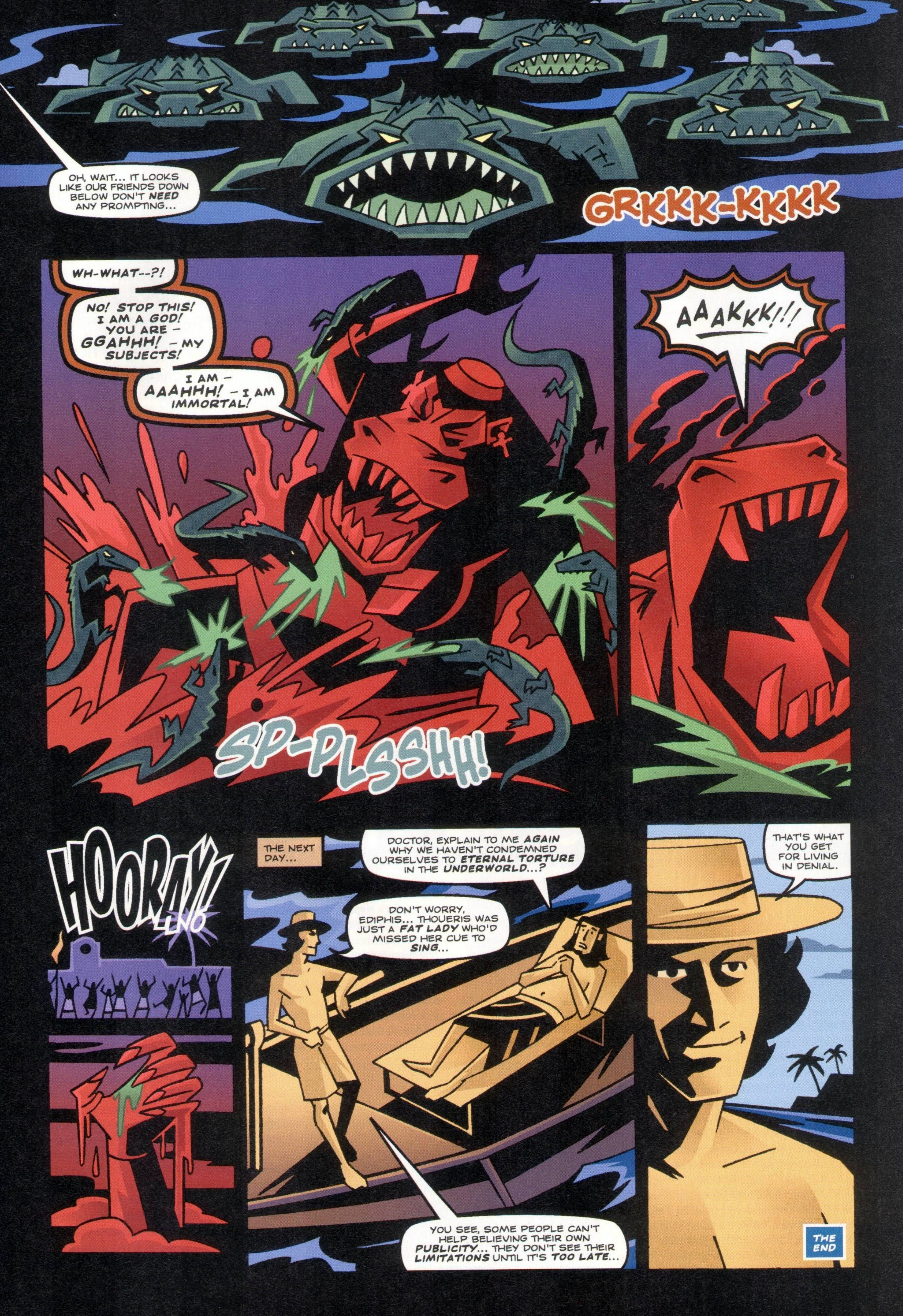

WELL, MORTALS? I HAVE BEEN BATHING IN THE COOL DEPTHS, AWAITING MY *TRIBUTE*...
WHERE IS IT? DO NOT DELAY MY REPAST, OR YOU SHALL FACE...
I...
AHHH...
FORGIVE ME, OH M-MIGHTY THOUERIS... I AM ONLY A HUMBLE *TRADER*... ALL I HAVE ABOARD MY BOAT IS SOME *OIL* AND *CLOTH*...
WHAT?
PAH!
TURN YOUR PUNY CRAFT *AROUND*, GNAT! GO FORTH AND FIND ME *OXEN*! BRING ME *FLESH* FOR MY *BELLY*!
AND SPREAD THE WORD OF MY WONDROUS RETURN!
BEGONE!
Y-YES, GREAT THOUERIS! *AT ONCE!*
DOCTOR, HELP ME PUT THE BOAT ABOUT! *QUICKLY!*
ALRIGHT, EDIPHIS -- WE'LL EXERCISE A LITTLE *DISCRETION* FOR NOW. BUT WE'RE NOT GOING *FAR*...
NO GOD'S SPOILING *MY* HOLIDAY...


THAT NIGHT...
MY CHILDREN...
TOO LONG HAVE I BEEN AWAY FROM THIS LAND... YOU HAVE BEEN LOST WITHOUT ME... BUT NOW I HAVE RETURNED TO GIVE YOU NEW PURPOSE...
NO DOUBT YOU WISH TO GIVE THANKS FOR MY DIVINE PROTECTORSHIP...
BUT KNOW THIS: MY WORD IS LAW...
WWHHH--?!
AND THOSE WHO DARE QUESTION IT SHALL FEEL MY HOLY WRATH!
SPLSSHH!
THE NILE IS THE WELLSPRING OF ALL LIFE IN THIS LAND...
I AM THE GODDESS OF FERTILITY. IT IS MY DOMAIN...
ZZKKKZZZ
AND ALL ITS CREATURES ARE MINE TO COMMAND!
ZAKAZZZZ!
AAIIIEEE!!!
LOOK WELL, MY PEOPLE, AND LEARN...
SSPLSSHH!

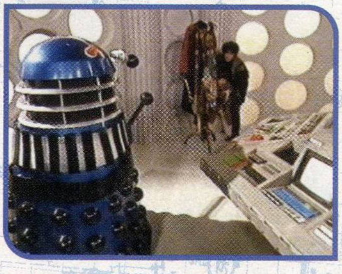

HAIL THOUERIS!
PRAISE THOUERIS!
W-WE ARE YOUR SERVANTS!
YOU'RE THE BEST GOD EVER!
THIS IS APPALLING... COME ON, HOLIDAY'S POSTPONED. LET'S GET TO WORK...
UH... WHAT EXACTLY DO YOU MEAN?
WE'RE GOING TO CHOP THIS GRANDE DAME DOWN TO SIZE, OF COURSE...
NO WE'RE NOT!
YES WE ARE...
NO WE'RE NOT! DOCTOR, I AM NOT GOING TO ATTACK A GOD! IT'S SUICIDAL! AND STUPID! AND... AND SACRILEGIOUS!
RELAX, EDIPHIS -- THOUERIS ISN'T A GOD, SHE'S JUST A DEMENTED ALIEN WITH DELUSIONS OF GRANDEUR. WE'LL HAVE NO TROUBLE...
I DON'T CARE! SHE'S BIG AND SHE CAN GLOW AND THAT'S CLOSE ENOUGH FOR ME!
LOOK, CONSIDER THIS SITUATION FROM A CIVILISED PERSPECTIVE...
HOW MUCH TRADING ARE YOU GOING TO GET DONE WITH A FORTY-FOOT HIPPO BLOCKING THE RIVER...?
YES... YES... THIS IS HOW IT SHOULD BE...
PRAISE THE MIGHTY ONE!
GIVE THANKS TO THE GREAT THOUERIS!
YES! ALL HAIL THE BIG PSYCHOTIC RIVER HORSE!
COME ON, THOUERIS! I KNOW YOU OSIRIANS COULD NEVER RESIST A GOOD WORSHIP, BUT PICKING ON A POOR LITTLE FISHING VILLAGE? THAT'S JUST A BIT TRAGIC, ISN'T IT...?
EH? WHO DARES...?

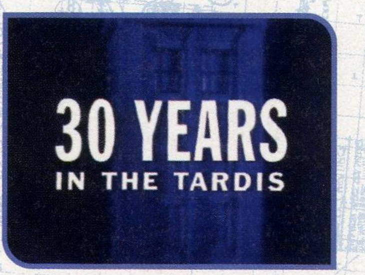

WHO ARE YOU, LITTLE MAN? WHAT DO YOU KNOW OF MY PEOPLE?
WELL, LET'S SEE: THEY WERE A BUNCH OF JUMPED-UP WOULD-BE DEITIES FROM THE PLANET PHAESTER OSIRIS...
THEY LIKED TO PARADE AROUND THIS REGION IN BIG CAPES AND COLLARS...
OH, AND THEY WERE ALL ORDERED TO LEAVE THIS WORLD BY THEIR LEADER, HORUS, A FEW THOUSAND YEARS AGO.
WHAT HAPPENED? START PINING FOR THE SPOTLIGHT?
LET'S FACE IT, THOUERIS, AS GODS GO, YOU WERE ONLY C-LIST TO BEGIN WITH. THESE DAYS, YOU'D BE LUCKY TO RATE A "WHATEVER HAPPENED TO...?" SCROLL...
JUST GO HOME. I REALLY CAN'T BE BOTHERED WITH YOU...
RRAARRRH!
TH-SHAKKK!
TOUCHED A NERVE, HAVE WE?
EXCELLENT!
YES, SOME EXERCISE! VERY GOOD IDEA! I MEAN, I WASN'T GOING TO SAY ANYTHING, BUT...
YOU WANTED "FLESH FOR YOUR BELLY"? TRUST ME, IT'S GOT PLENTY ALREADY...
RRAARRAHH!


I THINK YOU JUST *SAID* THAT.
SORRY IF THE GROUND'S A LITTLE *SLIPPERY*. WE SPILLED SOME *OIL*...
THPLLSSHH!
WHOOPS! DID IT AGAIN!
EEUULGHH!
PTUI!
AH-AHKK!
MIND IF I GET THIS APPRAISED?
EDIPHIS! NOW!
OH MIGHTY RA, FORGIVE ME...
HAH! YOU THINK *THIS* WILL HARM ME, DOG?
FWOOSSHH!
NO -- BUT IT SHOULD MAKE YOU LOSE YOUR *GRIP*...
...AND PUT YOU BACK IN YOUR 'DOMAIN'.
SSHH-PLSSHH!
LET'S SEE, LET'S SEE... *TRANS-EMPATHIC CONTROL CRYSTAL*...
NOW, DON'T TELL ME, I *KNOW* HOW THIS WORKS, JUST GIVE ME A *SECOND*...
DOCTOR...?
DOCTOR...!


OH, WAIT... IT LOOKS LIKE OUR FRIENDS DOWN BELOW DON'T **NEED** ANY PROMPTING...
GRKKK-KKKK
WH-WHAT--?!
NO! STOP THIS! I AM A GOD! YOU ARE – **GGAHHH!** – MY SUBJECTS!
I AM – **AAAHHH!** – I AM IMMORTAL!
SP-PLSSHH!
AAAKKK!!!
HOORAY!
THE NEXT DAY...
DOCTOR, EXPLAIN TO ME **AGAIN** WHY WE HAVEN'T CONDEMNED OURSELVES TO **ETERNAL TORTURE** IN THE **UNDERWORLD**...?
DON'T WORRY, EDIPHIS... THOUERIS WAS JUST A **FAT LADY** WHO'D MISSED HER CUE TO **SING**...
YOU SEE, SOME PEOPLE CAN'T HELP BELIEVING THEIR OWN **PUBLICITY**... THEY DON'T SEE THEIR **LIMITATIONS** UNTIL IT'S **TOO LATE**...
THAT'S WHAT YOU GET FOR LIVING IN DENIAL.
THE END

Laughter and tears behind the scenes? I should coco! **Andrew Pixley** takes a look back at Kevin Davies' seminal 1993 documentary, but finds that not everyone at the BBC had the same idea of how the Doctor's 30th anniversary ought to be commemorated ...



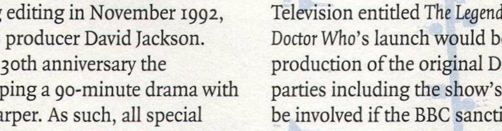


30 YEARS IN THE TARDIS

In Autumn 1992, former animator Kevin Davies directed *The Making of the Hitchhiker's Guide to the Galaxy*, a documentary for BBC Video. Davies, a keen science-fiction fan, blended archival footage with new interviews, all linked together by a dramatic narrative featuring characters from the series, played by the original actors at the original locations. During editing in November 1992, Davies discussed similar projects with BBC Enterprises producer David Jackson.

One proposal was a project celebrating *Doctor Who*'s 30th anniversary the following year. By this time Jackson was already developing a 90-minute drama with script writer Adrian Rigelsford and director Graeme Harper. As such, all special *Doctor Who* video releases were suspended. Nevertheless, Jackson was interested in a format which could link together clips from the old episodes. Davies and his long-time associate, composer Mark Ayres, developed *Tomb of the Time Lords*, a complex idea which saw Ace and a mysterious Time Lord called Nicodemus searching the Doctor's memory in the Matrix; this would place Sophie Aldred into vintage clips using blue-screen. Developed over Christmas and submitted in January 1993, the proposal was soon rejected on the grounds of cost and time.

In Spring 1993, Davies was looking for other projects to direct. A fan of Dalek creator Terry Nation, Davies developed a proposal for a 50-minute programme, *Nation's Creations*, ideally for LWT's arts programme *The South Bank Show*. This would again use a dramatic linking figure – a young boy in wartime Wales – to show the influences on Nation's imagination for his work on series such as *Blake's 7* and *Survivors*. While waiting for a response to *Nation's Creations*, Davies successfully pitched *The Making of Blake's 7* to BBC Video and was given the go-ahead by March. Meanwhile Davies still wanted to celebrate *Doctor Who* and, on Tuesday 6 April, drew up a proposal for BBC Television entitled *The Legend Begins* in which interviews with those responsible for *Doctor Who*'s launch would be intercut with dramatic sequences depicting production of the original Dalek serial. Davies tentatively approached various parties including the show's original producer Verity Lambert who was pleased to be involved if the BBC sanctioned the project. *The Legend Begins* was submitted to the production team of *The Late Show*, a BBC2 arts programme, since they operated an Archive Programming Unit developing special theme days using old television material.



Bryant, Davies and Baker recreate **The Invasion** at St Pauls.

Davies began making *The Making of Blake's 7* with interview recording on Wednesday 2 and Thursday 3 June. However, issues between Nation's agent Roger Hancock and BBC Enterprises led to the project being shelved. In the meantime, Davies was asked to join the visual effects team on the BBC Video special, *The Dark Dimension*, attending various production meetings during June. On the morning of Friday 9 July, Davies received a phone call from John Whiston, head of the Archive Programming Unit, who indicated that BBC TV was interested in a *Doctor Who* anniversary documentary along the lines of *The Making of the Hitchhiker's Guide to the Galaxy*. This posed a problem for Davies as it would clash

The Legend Begins was outlined by Kevin Davies as a 50-minute "part documentary, part dramatised account" of the creation of *Doctor Who*. It opened with Carole Ann Ford and William Russell recalling where they where when President Kennedy was shot on Friday 22 November 1963 – at Lime Grove studios recording the first Dalek serial. The programme continued to relate the show's formative months, mixing interviews with reconstructions and running from the original idea for the series to William Hartnell's 1965 broadcast on *Desert Island Discs*. Proposed "talking head" interviewees were producer Verity Lambert, Head of Drama Sydney Newman, Carole Ann Ford and William Russell who played Susan and Ian, Dalek voice artistes Peter Hawkins and David Graham, Dalek creator Terry Nation, Dalek designer Raymond Cusick, original Dalek director Christopher Barry, members of the Radiophonic Workshop team such as Brian Hodgson or Delia Derbyshire, graphic designer Bernard Lodge and composer Tristram Cary.

For the drama reconstructions, Davies also gave casting suggestions: Pete Postlethwaite as William Hartnell, Imogen Boorman as Carole Ann Ford, Catherine Rabbett as Jacqueline Hill and Linda Davidson as Verity Lambert. The drama reconstructions could be shot on monochrome 16mm film. Other footage included the title sequence feedback patterns from *Amahl and the Night Visitors*, the Georgian State Dancers (which inspired the Daleks), horse racing from Doncaster on 23 November 1963, and clips of Hartnell and Russell in shows like *The Army Game* and *The Adventures of Sir Lancelot*.

Davies' revised proposal on Monday 12 July suggested that the drama sequences could even be done live. It was also suggested that if a sample episode was required for broadcast, *The Survivors*, the second episode of the first Dalek serial, would be ideal. Davies even suggested making a new two-part Dalek story in which Virginia Wetherell recreated her role as Dyoni some 30 years later.

with his work on *The Dark Dimension*. However, the same morning, another call informed him that *The Dark Dimension* had been shelved indefinitely.

On Monday 12 July, Davies joined Rigelsford and Jackson at BBC Enterprises to formulate a rescue plan for a minimal special to replace *The Dark Dimension*. Since Tom Baker had been contracted as the Fourth Doctor, Davies suggested the idea of his Doctor experiencing the TARDIS' mental breakdown in an abandoned warehouse – using clips from old serials as the TARDIS' memories.

'IT FELT VERY STRANGE TO BE WALKING INTO BBC TELEVISION CENTRE LEGITIMATELY!'

KEVIN DAVIES DOCTOR WHO YEARBOOK 1995

The same day, Davies redrafted *The Legend Begins* for Whiston and outlined another proposal, *Eulogy for a Doctor*, an ambitious 90-minute drama incorporating clips from the original series. This would be the Doctor's final farewell to some of his companions: an invitation to a strange dinner party where they finally overcome their personal fears. At this point, Whiston was considering either a *Doctor Who* theme night or possibly a generic science-fiction theme night, closing with a re-edited version of *The Making of Blake's 7*. An initial cancellation order on any BBC Video specials – because of the potential impact on the development of a new television series – came on Tuesday 13 July. Davies formally met Whiston who requested more special programming ideas from Davies.

Keen to move into drama, Davies developed a drama-documentary based around UNIT as a result of some background to the organisation developed by his friend Marc Platt in his 1991 novelisation of Ben Aaronovitch's *Battlefield*. With Aaronovitch's blessing, Davies and Platt spent Saturday 17 July outlining *State Secret*, a fake documentary exposing UNIT. Davies was inspired by the events of February 1987 when Special Branch raided the offices of BBC Glasgow to retrieve documents relating to the *Secret Society* documentary being prepared on the Zircon spy satellite. As the documentary's investigation into UNIT continued, the character of the Doctor would come under the spotlight. It was agreed that if the project proceeded, Aaronovitch would join Davies and Platt to script it.

Whiston and Davies also discussed the idea of ten-minute programmes to be shown throughout the anniversary week or theme night. Davies developed six proposals, *Unsung Heroes of Dr Who*, as short fun pieces akin to the Archive Programming Unit's *TV Heroes* clips series. On Monday 19 July, Davies visited Jackson in a last-ditch attempt to revive any *Doctor Who* projects for BBC Video – notably a revised *Eulogy for a Doctor* using Tom Baker. The following day, Jackson and Davies were told that final cancellation had been given. Also on Tuesday 20, Davies sent Whiston *Eulogy for a Doctor*, the revised *The Legend Begins*, *Nation's Creations*, six *Unsung Heroes of Dr Who* (possibly to be presented by Danny Baker) and a new proposal tracing *Doctor Who*'s history via archival footage from other series: *Dr Who – The Phenomenon*. Davies indicated that Jackson might be able to help with additional funding offset against future video releases. Furthermore, he was trying to develop an idea based on the Woody Allen film *Zelig* to merge new characters into existing footage from old *Doctor Who* programmes.

Dr Who – The Phenomenon was oulined as a 50-minute documentary/clips programme in which Elisabeth Sladen and K9 presented extracts researched by Davies at the BBC's Archives in Windmill Road. The show would tell the story of *Doctor Who* through the eyes of journalists and reporters who had covered the series on BBC shows, along with numerous *Doctor Who* clips. The pair would present from a 1960s lounge – the décor of which could change as the story progressed – and Davies proposed that celebrity interviewees could recall their memories of the series on its sofa. The impact of the Daleks would be charted (an interview with Terry Nation on *Whicker's World* and a BBC interlude film), plus the recasting of the Doctor (*Nationwide*), the sale of props from the movies (*Newsround*), spoofs (*Crackerjack*, *The Lenny Henry Show*), visual effects (*Swap Shop*), the stars' careers (eg Sylvester McCoy in *Vision On*, Tom Baker in *The Life and Loves of a She-Devil*), chat show appearancess (*Wogan*), and fandom coverage. Other items which Davies wanted included stolen Daleks (*Blue Peter*), dancing Daleks (*Vision On*) and Design-a-Monster (*Blue Peter*).

Davies was encouraged by Whiston to develop *Unsung Heroes of Dr Who* and *Eulogy for a Doctor*, while taking *Dr Who – The Phenomenon* in a new direction. *Eulogy for a Doctor* was abbreviated on Thursday 29 July as "a final, heart-rending farewell to *Doctor Who*" with Davies adding biographies for companions William Russell, Deborah Watling, Nicholas Courtney, Elisabeth Sladen, Janet Fielding, Nicola Bryant and Sophie Aldred – and suggesting that the Doctor should appear as a special guest in the form of Tom Baker ("the quintessential Doctor"). Davies estimated the project required six days and two nights to shoot and could later be released as an extended video.

The revised documentary proposal of Friday 30 July was *Thirty Years in the TARDIS*. This one-hour outline opened with the Brigadier and Sarah Jane Smith called to an aircraft hanger where a dying figure is tended to in a make-shift sickbay alongside the TARDIS. "He's back!" remarks the Brigadier as a title sequence montage opens the programme, leading into an extract from *An Unearthly Child*. Verity Lambert, William Russell and Carole Ann Ford would outline the show's formative days and the Daleks' début – with Sarah eyeing an inert Dalek in the hanger; this would lead into a Nation interview and features on the Daleks including the Pakistani Dalek sketch from Spike Milligan's *Q6*. Film critic Barry Norman and his daughter would recall watching the early episodes, and Peter Cushing would discuss his two Aaru Dalek movies. Frazer Hines would recall Patrick Troughton's era, with the companions and guest stars then being showcased. In the hangar, clothing and motifs for each Doctor are brought forth from the TARDIS. Jon Pertwee would discuss his tenure and his working relationships with Troughton (clips from *Nationwide* and *Children in Need*) and the late Roger Delgado. Nicholas Courtney and Sladen would then discuss the companions' role, leading into interviews with Tom Baker, Philip Hinchcliffe, Douglas Adams and famous fan Lenny Henry. Spoofs from *End of Part One* and *Emu's Broadcasting Company* could be shown, contrasting with a discussion about violence, and then the show's popularity in America. Producer John Nathan-Turner, Peter Davison, Colin Baker and former BBC1 Controller Michael Grade would then discuss the 1980s ... during which the

Recreating a classic scene from **The Evil of the Daleks** at BBC Television Centre.

So close you can feel their fire: Roy Castle, Roberta Tovey and Jenny Linden reunited.

condition of the prone man in the hangar deteriorates. Sylvester McCoy and Sophie Aldred round off the history after which Penny Mills of BBC Video and more celebrity fans including cricketter Mike Gatting (whose collection of *Doctor Who* videos Davies had noticed on an edition of *Through the Keyhole*) and TV host Jonathan Ross say what the show means to them. The search for missing episodes was to be spotlighted by the work of record producer and former series consultant Ian Levine. The question of there being a future for the Doctor was left hanging as, back in the hangar, the life support equipment is turned off. Unseen by the departing UNIT team, the patient slips into the TARDIS. Hearing the sound of the craft departing, a tearful Sarah asks "Will we ever see him again?" "Who knows ...?" smiles the Brigadier as the Dalek comes to life ...

Davies estimated the programme required two days at a hangar, three days of interviews, two days at the PanoptiCon convention scheduled for Saturday 4 and Sunday 5 September, plus half a day each at the homes of Gatting and Levine. This proposal was sent to Whiston along with revised versions of *Unsung Heroes of Dr Who* and *Eulogy for the Doctor* on Friday 30 July. Davies noted that *Thirty Years in the TARDIS* would be the easiest to do: heavy on research but low on script.

In late Summer, *Thirty Years in the TARDIS* became the favoured proposal, with Whiston hoping that Davies could develop something akin to *The Making of the Hitchhiker's Guide to the Galaxy* which used stylish animation alongside interviews. However, Davies' understanding was that Whiston's team wanted something using the dramatic linking structure he had outlined.

Although another revision of *The Legend Begins* – now with illustrations – was prepared on Tuesday 24 August, by early September Whiston had settled on a 40-minute version of *Thirty Years in the TARDIS* for a Sunday afternoon BBC1 audience. A new 'Outline Treatment' for *Dr Who – Thirty Years in the TARDIS – A Documentary Celebrating Three Decades of a TV Legend* was drafted; this employed the linking device of a small boy (salvaged from *Nation's Creations*) running around a deserted London and imagining elements from *Doctor Who*. The child was to be intercut with "a man with a hunted expression" (Gantry in *The Daleks' Master Plan: The Nightmare Begins*) and would involve a web-covered newspaper seller (*The Web of Fear*), moving display dummies (*Spearhead from Space*) and climax with a Dalek. It would then be shown that the boy is in fact safe in "a cosy 1960s sitting room watching the TV". Davies planned that the origins of the show would be related by Carole Ann Ford, followed up some steps by a Dalek outside County Hall. "Celebrity thirty-somethings" like Lenny Henry, alternative comedian Alexei Sayle and singer/actress Toyah Willcox would recall their childhood viewing memories while hiding behind a sofa, with contributions from others such as Barry Norman, anti-TV violence campaigner Mary Whitehouse and *Thunderbirds* producer Gerry Anderson. Dalekmania and Hartnell's casting were discussed by Lambert, interviewed on Westminster Bridge (*The Dalek Invasion of Earth*). Cushing would comment on his movies. Hines, now with Deborah Watling, would then creep through the Dalek city and discuss Troughton. Courtney arrives as the Brigadier, surrounded by UNIT bodyguards in a limousine, to be interviewed by Sladen in her role of journalist Sarah Jane Smith – both are watched by a nearby Auton. St Paul's was the backdrop for a monster discussion from Colin Baker and Nicola Bryant as they hide from the Cybermen – intercut with *The Invasion*. After a monster montage, Pertwee would discuss authentic aliens at the Hayward Gallery (*Frontier in Space*), stalked by an Ogron and Draconian; this would segue into footage of *Doctor Who* exhibitions. Davison would be interviewed walking along a yuppified Butler's Wharf (*Resurrection of the Daleks*), and "a clever special effects shot" would allow the camera to follow him through the door of the TARDIS police box and into the vast space within. Inside the ship, Davison would call up footage of conventions on the TARDIS screen, with Tom Baker shown on one of his panels. Bringing the show up to date, McCoy and Aldred were to creep around some futuristic corridors, discussing how *Doctor Who* lives on in comic strips and novels. All the interview strands would now climax in cliffhangers such as a Cybermat attacking Baker and Bryant, a Dalek herding Ford into the TARDIS to confront Davison, Pertwee seeing

MAGISTER AND SPLINK

Dummy run: Gary Russell, Heather Barker and Josh Maguire rehearse a scene.

STORYLINE
EULOGY FOR A DOCTOR

Kevin Davies outlined a 90-minute "drama concept" as a *Late Show Special* which would link together extracts from classic *Doctor Who* episodes. Several of the Doctor's companions would be invited by an unknown host to a mysterious old country house where they would swap stories about the Doctor; each has since returned to a mundane life. Their toasting of the Time Lord would turn into a series of mind games with visions of their pasts being conjured up: "A tantalising last brush with the magic of the Tardis, as the Doctor bids one and all a final farewell ..."

The narrative opens with the smartly dressed Victoria Waterfield, now in her forties, in a railway compartment on a stormy night. Sarah Jane Smith drives along a motorway, and nearby, Peri Brown escapes across the countryside from a sanitorium. Tegan Jovanka comes off duty at an airport and drives off in her Corsa; she has an invitation card in the shape of a police box, like the ones held by Victoria, Sarah and Ace. Ace gets a lift to a motorway services and sees Sarah – now a sciecence-fiction authoress. Peri catches a bus. Over these scenes are shown the opening titles.

The women arrive at the remote country house and the door is opened by Brigadier Lethbridge Stewart who introduces Victoria to Ace and Sarah – via clips from *The Web of Fear*. Tegan arrives next – with clips from *The Visitation* – while Victoria recalls the events of *The Evil of the Daleks* and *The Tomb of the Cybermen*. Peri arrives – claiming to be a botanist working at Kew Gardens – and the discussion about the Doctor and his different regenerations continues. Sarah notices that Peri's feet are dirty. The group assembles at the dining table which has one place vacant ... and Ian Chesterton enters. The chat continues, and the companions experience different feelings about their adventures. The group splits up – and some of them vanish. The Brigadier discovers that Tegan has turned into an Auton. Sarah and Victoria face spiders. Peri steps in a Spectrox nest. Ian and Victoria find Daleks under some dustsheets and then encounter Cybermen. Ace finds herself in the Doctor's memory. The fears of the companions are laid bear: Lethbridge Stewart cannot fight without weapons, Tegan fears becoming an unfeeling killer, Ian is unable to be the hero he was in his youth, Peri is haunted by the memories of Kiv, and Ace fears that the Doctor has forgotten her. They overcome their own personal demons and – as dawn breaks – emerge from the house having made new friends. *Eulogy for a Doctor* was rewritten in mid-July 1993 to feature Tom Baker briefly as the Doctor as a potential BBC Enterprises project.

STORYLINE

STATE SECRET: WHO WERE THE DOCTOR?

Kevin Davies and Marc Platt outlined a fake documentary entitled *State Secret: Who Were The Doctor?* and described as "An Investigative Documentary into the covert activities of the United Nations Intelligence Taskforce", the item was planned as a 50-minute "humorous pseudo-documentary drama". The concept was that recent revelations had been made about UNIT. Many of these have come from *Secret Service*, a booklet written by former UNIT officer Mike Yates who is now a guru figure; there are accusations of a Government cover-up. Defence Correspondent John Wakefield (from *The Ambassadors of Death*) investigates UNIT in a style which mimicked real-life disclosures about MI5, illustrated by clips and eye-witness reconstructions. There are references to a sinister figure – silhouetted to protect his identity (who turns out to be the Master). The retired Brigadier Lethbridge-Stewart defends his actions. Also interviewed are Josephine Grant, now back from South America to publicise plight of a threatened tribe; Professor Elizabeth Shaw, head of protoplastic research in Tokyo; and Mike Yates, the Warholesque 'Saviour of the Planet'. Less forthcoming are former RSM Benton who sells cars (as hinted in *Mawdryn Undead*) and does cabaret (as John Levene did in real life) and blockbuster author Sarah-Jane Smith whose SF novels resemble UNIT operations. Each is also quizzed about the mysterious 'Doctor John Smith', a man of responsible for crimes including car and powerboat theft. The anonymous figure makes his final hypnotic charges against 'Doctor Smith'. The outline ends with the last recording of Wakefield before his disappearance – vanishing in a police box on Hampstead Heath. Davies estimated the programme could be made in four days and comprise 50% archive material. The style would be heavily influenced by spoof documentaries such as *The Rutles*.

Nine years on from **Resurrection of the Daleks**, the TARDIS again lands at Shad Thames.

a dinosaur rear up before his Whomobile, and Aldred and McCoy running into a bunch of Haemovores. The programme's ending was outlined as a caption reading: "DR. WHO – To be continued?"

On Tuesday 21 September, Davies met Whiston at Brompton Hospital, Chelsea where Whiston was supervising the *Inside Victor Lewis-Smith* BBC2 comedy series. Whiston agreed that *Thirty Years in the TARDIS* would be developed for broadcast in late November. A production office was set up the following week at Television Centre, and Davies would be reporting to John Bush, an experienced *Late Show* producer. Davies quickly contacted various people for help. Paul Vanezis and Steve Roberts, two BBC staff devotees who had worked on *The Dæmons* colourisation in 1992, were keen to assemble film and video material; Roberts had worked with the *Late Show* team on *Resistance is Useless* and both had done restoration work for the BBC2 repeats. Davies also contacted Levine, and Andrew Pixley, whom he had used as programme consultant on *The Making of Blake's 7*.

'MY MOTHER ASSUMED I CAST JOSH AS THE BOY BECAUSE HE LOOKED SO MUCH LIKE THE YOUNGER ME!'

KEVIN DAVIES DOCTOR WHO YEARBOOK 1995

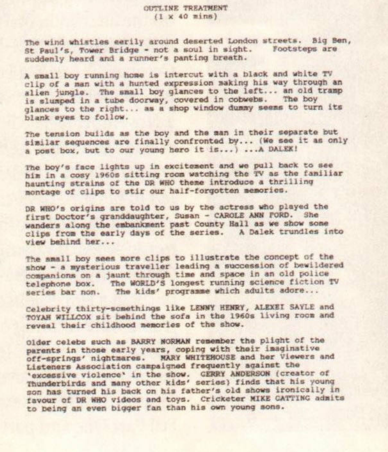
At Levine's home on Monday 27 September, Davies, Roberts and Levine drew up an initial clips list, while over the phone Davies and Pixley compiled a similar list of extracts from other BBC series. Davies set about selecting viewing material, reference books, and locations to record discussions, with BBC1 Controller Alan Yentob now added to the interviewee list. To be ready for November, Davies had to start recording on Sunday 17 October and most recordings would be scheduled at weekends to ensure partcipants' availability. It was hoped that Pamela Nash, the BBC Enterprises employee who had signed the junking authorisations for the missing film recordings, could be interviewed, and Davies was keen to record at a country house during October, hoping to use either Athelhampton House (*The Seeds of Doom*), Stargroves (*Pyramids of Mars*/*Image of the Fendahl*), Grimsdyke Hotel (*The Evil of the Daleks*) or Blackhurst House (*Black Orchid*).

The production office opened on Tuesday 28 September, with researcher Jane Rundle tasked by Davies in trying to find newsreel footage of events such as the 1960s *Daily Mail* exhibitions, the Daleks at Selfridges in 1965 and the stage play *The Curse of the Daleks*. The following day, the team started approaching interviewees. Pertwee – who had just recorded the *Children in Need* special *The Dimensions of Time* (latterly *Dimensions in Time*) – was interested but was on holiday in Spain until early November. Courtney was also on holiday for two weeks, while Davison was working on the film *Black Beauty* until Sunday 10 October, Lambert was away until Sunday 24 October, and Colin Baker was on tour in *Nightfright!* but hoped to be available on Sunday 31 October. Tom Baker indicated that he was not interested, although it was hoped that his agent, Jackie Lane (who had played Dodo) could persuade him. The next day, Lane indicated that Baker might be prepared to record a narration at a later date. Roger Hancock agreed the use of the Daleks, stipulating that they had to remain in character in any drama sequences. Ford and Watling could not be contacted, and dates for McCoy and Aldred – appearing on stage in *The Invisible Man* and *Lust* respectively – were set for late October. By Friday 1 October, Watling was on board for the first day of studio recording in early November, and attempts were being made to find out when Hines could be released from work on the soap *Emmerdale*. Davies planned to record McCoy and Aldred at a Quasar centre, possibly in Cricklewood, on Tuesday 2 November. At the same time, Colin Baker and Nicola Bryant were planned for recording on St Peter's Steps on Sunday 24 October.

A Quasar Centre in Slough was arranged for recording on Monday 4 October – also as a possible press launch. Ford agreed to attend to take part, and Lambert indicated that she was available for Sunday 31 October. Davies also contacted Roberta Tovey, Susan in the Dalek movies, who was keen to be involved. Sladen's schedule was very full, but she was available on Sunday 7 November; it was suggested that her daughter Sadie, who was fascinated by *Doctor Who*, could take part as well. The director also tracked down the futuristic 'Whomobile' car for Pertwee's interview, plus as many Daleks as possible to recreate images from *The Dalek Invasion of Earth* and *The Evil of the Daleks*. Meanwhile, Davies viewed material including 35mm film from *The Daleks' Master Plan*, a BBC Exhibition tape recorded by Tom Baker, studio recording of *The Caves of Androzani*, Troughton on *Pebble Mill at One*, various commercials and the raw footage from the original 1963 title sequence.

On Tuesday 5 October, approaches were made to Cushing, Paul Buckland (the Whomobile's owner) and Jessica Carney, Hartnell's granddaughter, whose brother knew *Late Show* producer David Jeffcock. Hines' availabilty necessitated shifting his studio day with Watling, and Davies asked Rundle to track down home movie footage of Hartnell's appearances at RAF shows at Finningley in September 1965 and Culdrose in July 1966. The next day, Davies also discussed the project with modelmaker Julian Vince (who specialised in Daleks) and TV Zone magazine editor Jan Vincent-Rudzki (the first president of the Doctor Who Appreciation Society). Davies and Vincent-Rudzki viewed 8mm behind-the-scenes footage and clips from missing episodes, but the quality of these was deemed too poor for broadcast. Designer Mike Tucker of the Visual Effects Department was a keen fan, and Davies outlined the programme's special effects on Thursday 7. Costume designer Ken Trew, who had worked on many *Doctor Who* serials, was soon on board. Of the design team, Paige Bell, an old associate of Davies', handled make-up while Andrew Howe-Davies, who worked on *The Trial of a Time Lord*, was in charge of set design.

A revised 'Outline Treatment' on Friday 8 October incorporated new elements. Gatting was included again along with Carney. Dalekmania was to be illustrated with Nation on *Whicker's World*, with footage showing the Daleks at exhibitions and computer graphics bringing a 1960s *TV Century 21* Dalek comic strip to life. It was now known that Cushing was in poor health, but Davies still hoped for a brief interview. Hines and Watling now crept into the Emperor Dalek's room – with a Dalek Emperor to be made by Vince. Courtney and Sladen now appeared



DR WHO - THIRTY YEARS IN THE TARDIS

A DOCUMENTARY CELEBRATING
THREE DECADES OF A TV LEGEND

BY KEVIN DAVIES

OUTLINE TREATMENT
(1 x 40 mins)

The wind whistles eerily around deserted London streets. Big Ben, St Paul's, Tower Bridge - not a soul in sight. Footsteps are suddenly heard and a runner's panting breath.

A small boy running home is intercut with a black and white TV clip of a man with a hunted expression making his way through an alien jungle. The small boy glances to the left... an old tramp is slumped in a tube doorway, covered in cobwebs. The boy glances to the right... as a shop window dummy seems to turn its blank eyes to follow.

The tension builds as the boy and the man in their separate but similar sequences are finally confronted by... (We see it as only a post box, but to our young hero it is...) ...A DALEK!

The boy's face lights up in excitement and we pull back to see him in a cosy 1960s sitting room watching the TV as the familiar haunting strains of the DR WHO theme introduce a thrilling montage of clips to stir our half-forgotten memories.

DR WHO's origins are told to us by the actress who played the first Doctor's granddaughter, Susan - CAROLE ANN FORD. She wanders along the embankment past County Hall as we show some clips from the early days of the series. A Dalek trundles into view behind her...

The small boy sees more clips to illustrate the concept of the show - a mysterious traveller leading a succession of bewildered companions on a jaunt through time and space in an old police telephone box. The WORLD'S longest running science fiction TV series bar non. The kids' programme which adults adore...

Celebrity thirty-somethings like LENNY HENRY, ALEXEI SAYLE and TOYAH WILLCOX sit behind the sofa in the 1960s living room and reveal their childhood memories of the show.

Older celebs such as BARRY NORMAN remember the plight of the parents in those early years, coping with their imaginative off-springs' nightmares. MARY WHITEHOUSE and her Viewers and Listeners Association campaigned frequently against the 'excessive violence' in the show. GERRY ANDERSON (creator of Thunderbirds and many other kids' series) finds that his young son has turned his back on his father's old shows ironically in favour of DR WHO videos and toys. Cricketer MIKE GATTING admits to being an even bigger fan than his own young sons.

BROADCAST RARE CLIPS

The clips from *The Daleks' Master Plan* (returned at the NFT's *Missing Believed Wiped* event on Saturday 2 October) and *The Abominable Snowmen* were taken from 35mm film inserts, while *Doctor Who and the Silurians*, *Terror of the Autons* and *The Dæmons* came from the colourised versions available commercially. The regeneration from *The Tenth Planet* came from *Blue Peter* (5 November 1973) while the Daleks exploding in *The Power of the Daleks* was from *Tom Tom* (26 November 1968). The opening and closing title sequences of the programme used blank versions of the different *Doctor Who* title sequences, alongside some of the 1963 test footage seen. A section of 16mm location film from *Colony in Space* was also shown.

separately; Sladen's piece about the companion's role would be spied upon by a monster ("perhaps a Zygon?" noted Davies, aware that an original Zygon costume had recently been salvaged from a skip). Pertwee's South Bank piece was now to include *Doctor Who* exhibits at the Museum of the Moving Image.

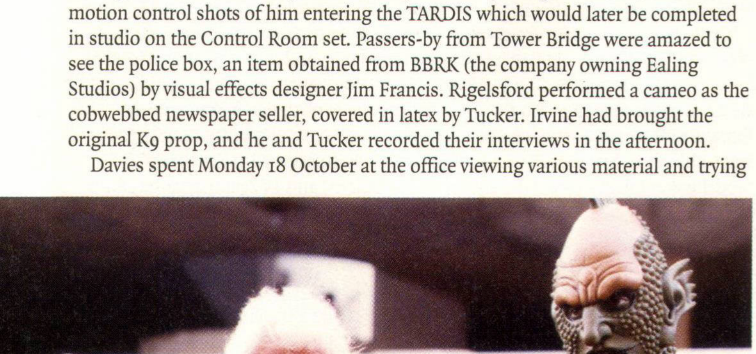
On Sunday 10 October, Davies began his location recces and met Andrew Beech, a former co-ordinator of the DWAS, who agreed to loan props and costumes from his collection. On Monday 11, Davies heard from Janet Fielding; she was declining his interview invitation as she had left acting to work in production administration, and – as with *Dimensions in Time* – was reluctant to go before a camera again. Suggesting that Davies speak to Louise Jameson or Sarah Sutton instead, Fielding was also concerned that she was only being approached to give her 'feminist' views.

Attempts to book Davison continued, but by now shooting on *Black Beauty* was running over; Davies went ahead and scheduled his first recording for Sunday 17 at Shad Thames, hoping Davison would be available. More lists of research items were requested; Roberts assembled a list of comedy sketches and **DW**M co-editor Marcus Hearn discussed the series' origins. Courtney hoped to attend taping at St Paul's on Sunday 24 – if he was back from holiday in time. By mid October, there was excitement about the project because of news coverage about the BBC's negotiations with Spielberg's Amblin to bring back *Doctor Who*. In an attempt to find more rare footage, Davies also launched an appeal via the pages of the fanzine *DWB*.

On Friday 15 October, Davies took part in a telephone interview at 9.45am on BBC Radio Manchester, after which he cast the schoolboy – the linking figure for the documentary – in the form of Josh Maguire from Sylvia Young's Theatre School; Maguire had worked on programmes such as *The Bill* and *London's Burning*. Just as recording began, the programme was expanded to 50 minutes duration.

Davies performed another recee at Shad Thames on Saturday 16 October, concentrating on the nearby Design Museum which he wanted as background for interviews about visual effects which he arranged at short notice with Mike Tucker and Mat Irvine. Recording began in the freezing environs of Shad Thames at 10.15am on Sunday 17; almost the whole programme was made on videotape using a PSC – Portable Single Camera – camera team. The morning was devoted to shots of Maguire – dressed as a 1960s schoolboy – running along the streets, and also the motion control shots of him entering the TARDIS which would later be completed in studio on the Control Room set. Passers-by from Tower Bridge were amazed to see the police box, an item obtained from BBRK (the company owning Ealing Studios) by visual effects designer Jim Francis. Rigelsford performed a cameo as the cobwebbed newspaper seller, covered in latex by Tucker. Irvine had brought the original K9 prop, and he and Tucker recorded their interviews in the afternoon.

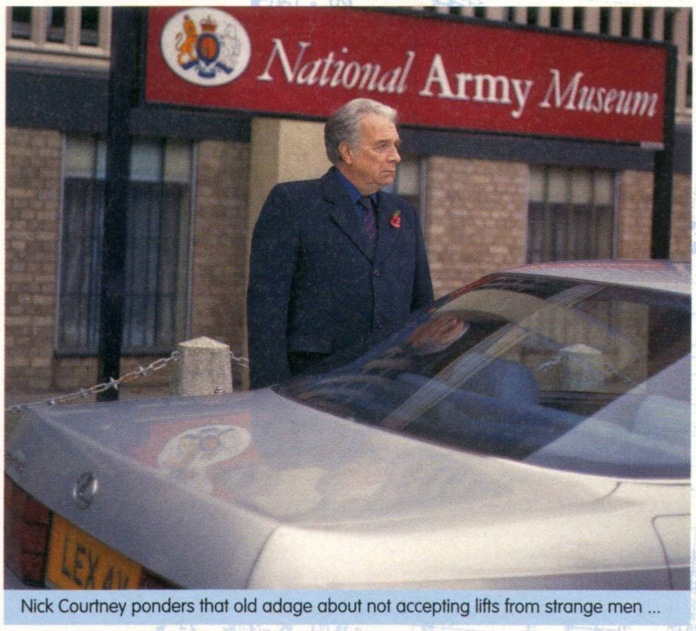
Davies spent Monday 18 October at the office viewing various material and trying to trace TV adverts for *Daleks – Invasion Earth 2150AD* and a Weetabix promotion from 1977. The movie trailers for the two Aaru movies were also provided to Davies from a friend of Hearn's who had rescued them from a skip. That evening, Davies visited Levine to view more material, such as the adverts made by Tom Baker and Lalla Ward as the Doctor and Romana for the long-defunct Prime Computers.



New Frontier: Jon Pertwee, Kevin Davies and friends revisit the South Bank centre.

On Tuesday 19 October, Davies studied the animatronic dinosaurs at the Natural History Museum, hoping to merge these into the Pertwee sequence. Wednesday 20 saw planning for the Westminster Bridge shoot which the publicity department felt would be an ideal press launch, bringing the 'three granddaughters' (Ford, Tovey and Carney) together and getting many Daleks as possible on the bridge itself. Davies arranged for Daleks of all colours (plus a few Cybermen) to be loaned by Derek Handley, David Miller, Andy Hopkinson, David Howe and Steve Gostello.

On Thursday 21 October, studio recording was moved back to Tuesday 9 and Wednesday 10 November, meaning Pertwee's location day was now Thursday 11. Buckland agreed to bring the Whomobile down from Northampton, hoping it could be featured on *Blue Peter* or *This Morning*. Davies also made approaches to Amblin's Steven Spielberg and Dalek movie director Gordon Flemyng about possible contributions, while TV presenter Keith Chegwin and politician Ken Livingstone were considered as other celebrity fans. By the weekend, a vague clip list was finally sent up to *Pebble Mill* for use by Vanezis and researcher Richard Molesworth who would handle video transfers at the BBC's Birmingham premises.



Nick Courtney ponders that old adage about not accepting lifts from strange men ...

A freezing Sunday 24 October saw the crew at work around St Paul's, with a derelict office block in Old Change Court used as the shop frontage of 'Magister and Splink' (Magister being the Master's alias in *The Dæmons* and Splink being a road-safety campaign Pertwee fronted in the 1970s). Colin Baker's interview was recorded first, after which material featuring the Cybermen was taped featuring nine 1980s-style Cybermen costumes provided by fans of the show. Actor Nick Pegg played the Cyber Leader in a recreation of *The Invasion* on Peter's Hill Steps, and a minor accident occurred when extra Kevin Ryan cut his nose on the inside of his Cyberman helmet. Also used was a new Cybermat prop which had been made by Tucker for *Silver Nemesis* but never used. Bryant arrived to join Baker, after which she recorded her interview. With Courtney unable to attend, the afternoon was spent on material with Maguire, the shooting of the Brigadier's CIA-style bodyguards, and the Autons coming to life. One Auton was played by Gary Russell, a former actor and then editor of **DW**M; the shot of the window smashing was done using a small pane of glass in close-up.

Davies had hoped to record Courtney at the MI5 building near Vauxhall Bridge on the afternoon of Tuesday 2 November, but the actor was now working on stage in *The Mousetrap* and would only be available on Sundays. On Wednesday 27 October, Toyah Willcox was contracted to be interviewed in studio, and a session was planned with producer Barry Letts and script editor Terrance Dicks on Tuesday 2 November. The editing of the two days' material already recorded began at the outside company REW Broadcast. Since not all interviews had been recorded, Davies concentrated on completing the self-contained drama vignettes, having been left to his own devices by Bush (who was also supervising other projects).

Up at *Pebble Mill*, the mammoth task of transferring the clips was underway. Up to 120 tapes of varying formats were used, with some shipped from Glasgow and Cardiff. With the five-minute documentaries *Doctor Who and the Daleks* (a derivation of *Unsung Heroes of Doctor Who*) being compiled simultaneously, different editing teams were fighting over the same material. *The Green Death* was also selected for a BBC2 repeat in the New Year, resulting in the tapes being recalled to London before use. Nevertheless, over the hectic three days of transfer, Vanezis, Roberts and Molesworth found extra curios such as some studio footage on the end of *Planet of Evil* Part One and part of the first edit of *Revelation of the Daleks* Part Two.

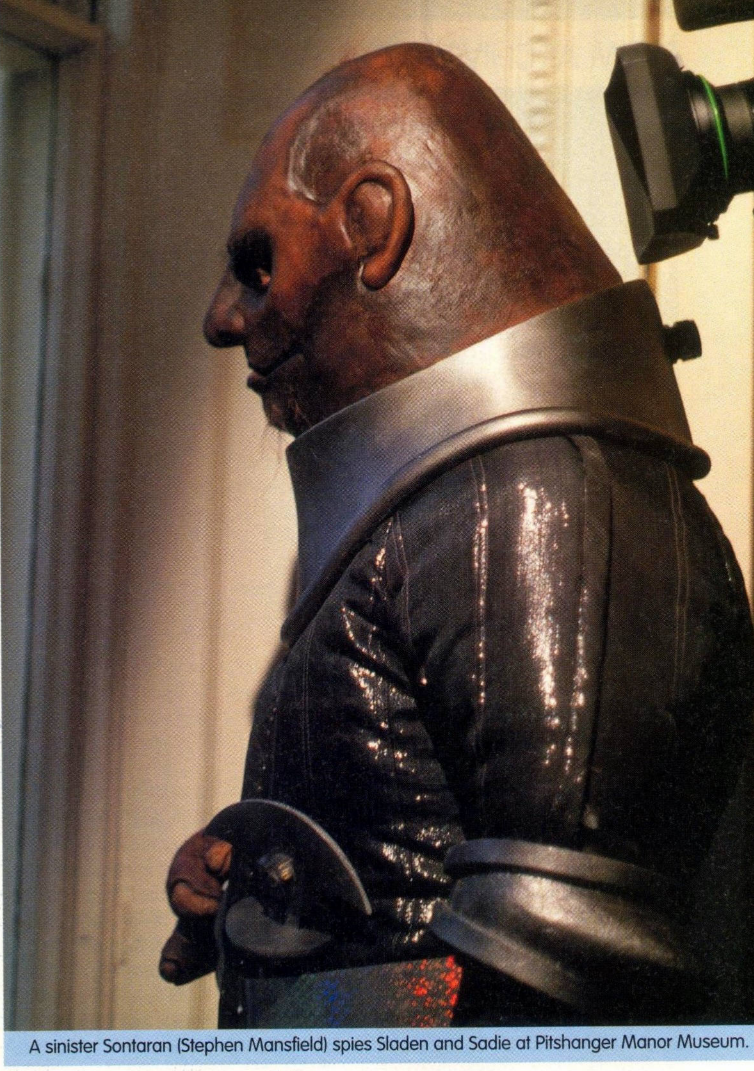
Work on Sunday 31 began at 7.30am at Westminster Bridge for material with Ford and the Daleks. A total of eight Daleks had been assembled, loaned from devotees including Vince, Levine and Alistair Lock. Although Aldred had expressed interest in operating a Dalek she was ill over the weekend and Rigelsford – also due to be a Dalek – had been injured. One of the last minute replacement operators was *Doctor Who* novel author Mark Gatiss, while the Red Dalek was operated by Toby Aspin who had been a soldier in *Remembrance of the Daleks*. One piece of the drama thread which Davies wanted to shoot was a Dalek levitating up the Embankment steps, and he had to prove to Hancock that it had been established in *Remembrance of the Daleks* that the Daleks could do this; for this effect, Tucker used a fire extinguisher to create the jet which would appear behind the alien. Ford and Lambert were interviewed on the Embankment and the police stopped the traffic so that the press could get photographs of the Daleks crossing the road before a photocall was held for the Daleks with Tovey, Ford, Carney, Lambert and Maguire. In the afternoon, the unit relocated to Bermondsey Wall West and Chambers Street for interviews concerning the cinema films. With Flemyng unavailable, Davies had approached Jennie Linden (Barbara in *Dr Who and the Daleks*) but discovered that she was also ill. Two Daleks were converted into movie-style props for recording with Tovey. After numerous delays, Tovey's interview was completed, followed by additional shots of Maguire seeing a red pillar box turn into a Dalek. Taping completed at 4.30pm when the final lighting bulb blew.

Papers such as *The Daily Mail* and *Today* carried shots of the Daleks crossing Westminster Bridge with PC Paul Cox on the morning of Monday 1 November, promoting *30 Years in the TARDIS* which was scheduled for Sunday 28 November. Back at the production office, three sets of 8mm home movie footage of Hartnell at RAF Finningley on Saturday 18 September 1965 had now been received from P L Brownley, George Auckland and Jack Felton. Davies also planned a half day for recording model shots on the Visual Effects stage at Acton.

> 'IT WAS FUN BEING DRIVEN AWAY IN A CAR BY AN AUTON. YOU NEVER KNEW IF THE BRIG ESCAPED OR NOT ...'
>
> **NICHOLAS COURTNEY** DWM 229

Tuesday 2 November was another PSC day, starting at the Slough Quasar Centre in the Observatory Shopping Centre at 10am. Aldred was interviewed first in the bar (which housed a *Doctor Who* pinball machine) while the BBC Video of *The Curse of Fenric* played on a screen behind her. McCoy arrived to record scenes with various monsters in the gaming area (including Tucker as a husk from *Ghost Light*); these costumes and the Fifi puppet from *The Happiness Patrol* were provided by special effects freelancers Stephen Mansfield and Sue Moore. The local press covered the shoot which wrapped at 1pm after McCoy's interview. The crew returned to Television Centre where the gallery of Studio TC1 was used for the session with Letts and Dicks between 4pm and 6pm; to simulate a period recording, Roberts arranged for the studio recording of *Death to the Daleks* to be played onto the monitors. After this, Davies took a skeleton crew to the Natural History Museum on Exhibition Road to record the dinosaur models between 8pm and 9pm.

Davies returned to editing the drama sequences on Wednesday 3 November while Gatting, Livingstone and Anderson were booked for studio. By now, it was clear that Davies had shot more material than needed, and one sequence – of McCoy discussing monsters – was given to director Mackenzie Newnham on Thursday 4 for use in her five-minute documentary *I Was That Monster*. The same day, *The Stage and Television Today* carried a photo of 'John McGuire' with Daleks and the TARDIS at Bermondsey to promote the special.


A sinister Sontaran (Stephen Mansfield) spies Sladen and Sadie at Pitshanger Manor Museum.

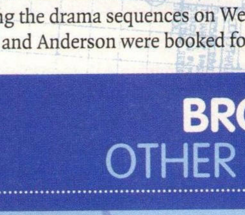
Recording on Sunday 7 November began at the National Army Museum on Royal Hospital Road at 9am. Courtney's interview was recorded along with a remount of some of the CIA bodyguard shots in which Pegg replaced Ryan; Julian Humphreys represented the museum as Courtney arrived in a Lexus driven by graphic designer Daniel Cohen. The interview over-ran and had a knock on-effect to recording at Pitshanger Manor Museum in Ealing which was due to start at 2pm; after Sladen's interview alongside Sadie (who wore a replica of her mother's outfit from *The Hand of Fear*), the pair took part in a drama sequence which featured Mansfield as a Sontaran. Recording over-ran to 5pm meaning that work at the final venue of the day, the BBC Radiophonic Workshop on Delaware Road in Maida Vale, did not start until 6pm. Davies had persuaded the reclusive Delia Derbyshire, who had realised Ron Grainer's theme tune in 1963, to travel down from Northampton and be interviewed alongside Brian Hodgson in Hodgson's studio. Dick Mills was also interviewed about creating sound effects, and work wrapped around 9pm.

First thing on Monday 8 November, Pixley and Davies viewed a tape of clips handed to them the previous night by Hodgson and discovered around six seconds of footage from *The Power of the Daleks* Episode 6 in a film sequence from the 1968 children's magazine *Tom Tom*. Later that day, the programme was rescheduled. Problems had arisen in recording the sitcom *Get Back* and there would be no episode to air on Monday 29 November. As such, *30 Years in the TARDIS* was moved from 4.50pm on Sunday 28 to 8.00pm on the Monday. It was hoped the show might be extended to a full hour, but the ten-minute gap was filled with a repeat of *TV Heroes*.

Work in Studio TC8 began on Tuesday 9 November where four sets were erected: the TARDIS Control Room (using walls and doors made for PantoptiCon and loaned by Beech), a 1960s living room, a Dalek corridor and the Emperor Dalek set. Various Daleks were on loan along with Derek Handley's K9 replica. Although in studio, all material was recorded with a PSC set-up, and interviews began at 2pm with Sladen. This concluded with Sladen attacking the schoolboy as a Sontaran appeared in the doorway – Davies had originally hoped to have Sladen morph into a Zygon, but the Zygon costume was in too poor a state to be used. Subsequently Carney was interviewed about her grandfather and Maguire donned her rare 1964 Scorpion Automotives Dalek costume for some shots. By coincidence, Roy Castle was recording *Record Breakers* in the next studio. Davies had made numerous attempts to invite Castle to be interviewed alongside Tovey and a recovered Linden, and eventually the presenter was delighted to join his two *Dr Who and the Daleks* co-stars for a brief photocall. Recording now ran badly behind and there was insufficient time to interview Linden, Tovey and script editor Eric Saward by 10pm.

BROADCAST
OTHER MATERIAL

Tom Baker was represented by an extract from *The Lively Arts: Whose Doctor Who* (Sunday 3 April 1977), Terry Nation featured on an interview recorded at his home in California by KMRA for an unbroadcast BBC Select project in 1991 and Jon Pertwee demonstrated the 'Whomobile' on *Blue Peter* (Monday 5 November 1973). The Dalek movies were represented by extracts from the *Dr Who and the Daleks* trailer, while Dalek toys featured in a BBC Interlude film from 1965 (which the *Late Show* team had used on *The Lime Grove Story*). Mike Gatting appeared in a brief extract of the New Zealand vs England Test Match from 1984, while the Pakistani Dalek sketch came from *Spike Milligan's Q6* (Thursday 11 December 1975). A shot of the TARDIS dematerialising was taken from *Antenna* (Monday 6 July 1992), schoolboy Anthony Smyth and host David Coleman came from *Talkback* (Tuesday 3 October 1967), and the 'Design-A-Monster' winners were from *Blue Peter* (Thursday 14 December 1967). A colour version of an advert for Walls Sky Ray from 1967 was also used and the music accompanying the 8mm film shot at RAF Finningley was *Around the World in 80 Days* by Harold Adamson and Victor Young which had been dubbed on by one of the owners.



VIDEO RELEASE
ADDITIONAL MATERIAL

The interviews with Patrick Troughton and Bernard Wilkie came from *Pebble Mill at One* (Friday 21 December 1973); interviews with Tom Baker came from *Nationwide* (Wednesday 22 November 1978/Friday 24 October 1980). Jon Pertwee was seen on *Good Morning with Anne and Nick* (Thursday 20 January 1994). The Douglas Adams interview was recorded for *The Making of the Hitchhiker's Guide to the Galaxy* at Adams' office on Sunday 11 October 1992. The Daleks seen in *The Power of the Daleks* came from *I don't like my monsters to have oedipus complexes*, an edition of *Whicker's World* (Saturday 27 January 1968) along with a Terry Nation interview. Comments from Ray Cusick hailed from a February 1992 recording for BBC Video's *Daleks – The Early Years*. Material from the movie trailer for *Daleks – Invasion Earth 2150 AD* was also used in the section about the cinema films. As well as more 1963 title test footage, unused colour Jon Pertwee titles were employed. Two of the four Prime Computer commercials were used (*Step into the 80s* from 1980 and *Dr Who Meets His Match* from 1981) along with the Sky Ray advertisement. Behind the scenes film on recording of *Carnival of Monsters* in July 1972 was used from the *Tuesday Documentary: Looking In* (Tuesday 7 November 1972). More *Blue Peter* comprised the promotion of the War Machine (Monday 20 June 1966). Extracts of two editions of *Crackerjack* appeared with the opening titles (Friday 29 March 1974) and the sketch *Hallo My Dalek* (Friday 21 March 1975). The BBC Interactive Safety Video provided the water tank accident from *Battlefield*, a shot of Tom Baker and Mary Tamm on the set of *The Armageddon Factor* came from the 1978 BBC Engineering Christmas tape *White Powder Christmas* and the closing shot of Baker saying goodbye came from a videotape loop recorded for use at the Blackpool and Longleat exhibitions. Two sound extracts from missing episodes were heard from the first episodes of *The Power of the Daleks* and *Fury from the Deep*. Unbroadcast extracts from first edits of *Battlefield* and *Remembrance of the Daleks* were inserted, along with material from studio tapes of *Death to the Daleks*, *The Caves of Androzani*, *The Claws of Axos*, *Shada*, *Time-Flight*, *Arc of Infinity*, *Planet of Fire* and *Ghost Light*, film work from *Mawdryn Undead* plus the fragment of studio recording for *Planet of Evil*.

On through the 80's
PRIME
Computer

However, Saward had a change of heart on arriving at studio and decided not to be interviewed, allowing more time for inserts with Carney.

On Wednesday 10 November, studio work resumed at 10am with Gatting being interviewed behind the sofa, while the TV set showed *The Web of Fear* Episode 1. The cricketer was followed by Livingstone and Willcox (the latter joined by Tucker's Cybermat) against backgrounds of *Inside the Spaceship: The Edge of Destruction* and *The Tomb of the Cybermen* Episode 3. The drama sequence with Hines and Watling on the Dalek Emperor set was taped next. The next interviewee was Levine, whom Davies surprised with the newly-discovered clip from *The Power of the Daleks* in the afternoon. Hines and Watling did their interviews, and back on the living room set Gerry Anderson was interviewed with his son Jamie (who liked *Doctor Who* more than his father's shows). As the delayed evening recording began, Maguire performed more shots reading a copy of *TV Century 21* Issue 36 from 1965, and the remainder of the motion control shot as he entered the TARDIS to meet Ford, with the camera executing exactly the same moves as at Shad Thames. The final interviewee was Nathan-Turner who attended studio with his partner Gary Downie and also *Dimensions in Time* co-writer David Roden. This interview ran late to 10pm, after which another hour was spent recording Dalek scenes. Model shots of the Dalek saucer, hoverbout and Cybermat were abandoned due to lack of time.

Pertwee's interview with the Whomobile was recorded at the South Bank from 8.45am on Thursday 11 November – Davies' final scheduled day – after which Gary Russell discussed his work on **DWM**. In the afternoon, the crew completed the abandoned model shots at Acton. By now, Pete Tyler, who was in charge of the motion control shots, had shot some 35mm film of his own hovering Dalek model.

Now editing began in earnest; Davies was keen to complete the drama sequences first. Mark Ayres was booked to provideincidental music on Monday 15 November – the same day that Davies received a worrying request. Bush and Whiston wished to view 20 minutes of finished programme on Wednesday 17. What Davies had not realised was that the *Late Show* team took a modular approach to assembling programmes, editing together topics covering several minutes and compiling these into a complete show. Frantically, the director assembled some suitable material. Simultaneously, Yentob agreed to an interview on Thursday afternoon, allowing an extra half day of recording. Davies also decided to use this time to interview Ayres and Saward (who had changed his mind again). On Tuesday 16, Yentob asked to have his questions faxed in advance.

The viewing on Wednesday 17 November went badly – it was clear to Bush and Whiston that Davies had not delivered the material they wanted. The producers were unimpressed by several interviewees from the show, and instead wanted to see how *Doctor Who* had tackled issues – one suggestion being equating the maggors of *The Green Death* with the menace of AIDS. *The Late Show* team members indicated that they had no interest in any drama inserts; they wanted new talking heads material for a programme now 12 days from broadcast.

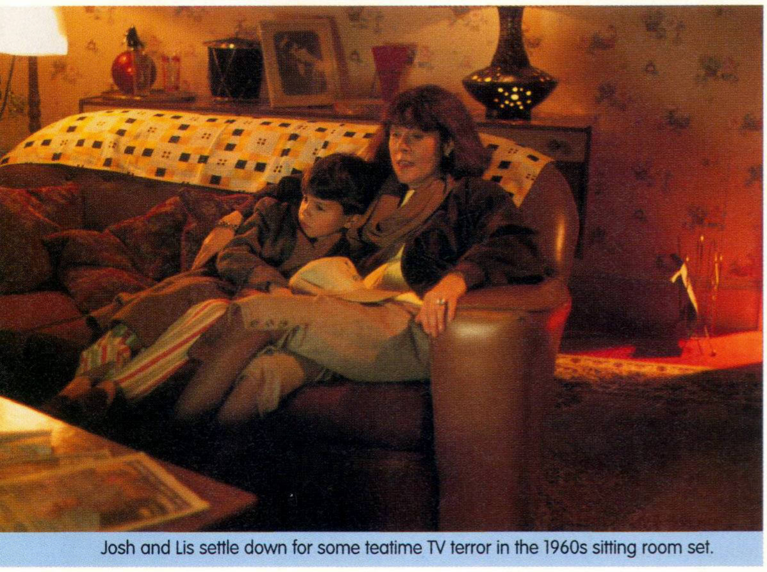
Davies was upset by this reaction to his first broadcast project and uncertain of his position. The interview with Ayres was abandoned, and Dicks and Letts contacted to record a new interview the next evening. On Thursday 18, Yentob was interviewed at 5pm in the Television Centre office of the BBC2 Controller (Yentob's own office was in use for a meeting) and carefully answered the question about *Doctor Who*'s return with the phrase "You might think that, but I couldn't possibly comment ..." as used in the 1990 drama *House of Cards*. From 6.30pm, Saward and then Dicks and Letts were interviewed in dubbing room Sypher IV. Davies had hoped to pick up on some effects inserts, but again ran out of time at 10pm. Bush had supervised all the recordings that evening.

Vastly unhappy, Davies stayed at home on Friday 19 November as Bush brought in other *Late Show* team directors to record new material. David Jeffcock viewed the rushes and drew up a number of topics for investigation, including the use of plots from other genres, how "naffness" led to the show's demise, awful songs and comedy sketches, guest stars (such as comedy duo Hale and Pace in *Survival*) and how the show should end on the Master, the Doctor's enemy. Suggestions for new interviewees included science-fiction writers Brian Aldiss and Michael Moorcock, *Red Dwarf* scripters Rob Grant and Doug Naylor, fashion experts Lowri Turner and Jean-Paul Gautier, geneticist Professor Steve Jones, physicists David Deutsch and Stephen Hawking, astronaut Helen Sharman, astronomers Patrick Moore and Heather Couper, plus designer Ray Cusick, Dalek operator John Scott Martin and writer Ben Aaronovitch. An interview recorded in 1991 for *The Lime Grove Story* with Jack Kine and Bernard Wilkie of Visual Effects was also considered. The new directors assigned to the project included Alexis Giradet and Joanna Bailey, who had just completed the *Antique Doctor Who Show* and *Missing in Action* documentaries. Giradet covered fashion, scripting and monsters while Bailey developed items on the show's origin, cancellation and 'Essential Information' soundbytes.

> 'I HAD WANTED TO TAKE A LINE OF DALEKS OVER WESTMINSTER BRIDGE FOR YEARS AND YEARS ...'
>
> **KEVIN DAVIES** DOCTOR WHO YEARBOOK 1995

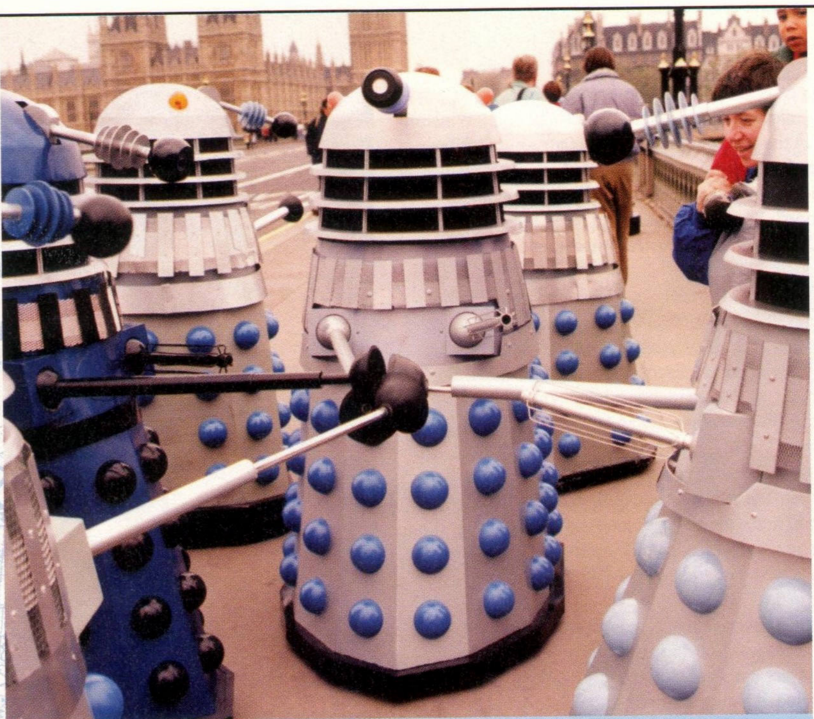
These problems hampered publicity. *This Morning* was keen to cover the documentary on Friday 26 November but needed three minutes of finished programme which was not available; *Good Morning* had a similar request. John Dugdale of *The Guardian* and also *Young Telegraph* were due to run features on Saturday 27, along with regional papers. The team was asked for preview tapes of a programme that did not yet exist. While the new directors hurriedly arranged interviews, Davies supervised some graphics work over the weekend and *The Spectator* ran an article promoting the show on Saturday 20 November, quoting Pertwee and highlighting Levine's hunt for missing episodes, but questioning why the BBC was celebrating the birthday of a show it had cancelled.

Two units recorded on Monday 22 November. Giradet travelled to Colchester in the morning to speak with Mary Whitehouse at her home, and then travelled to Wolfson College in Oxford for a discussion with Dr David Deutsch. In the meantime, Bailey taped a new blue screen interview with Lambert in the Television Centre Conference Room. *Doctor Who*'s actual anniversary saw Jeffcock directing


Josh and Lis settle down for some teatime TV terror in the 1960s sitting room set.

material at Stage 5 of Ealing Studios from 10am, starting with Professor Steve Jones and continuing with Ben Aaronovitch. After recording inserts for *Inside Victor Lewis-Smith*, work resumed with Lowri Turner at 4pm. The sound stage was dressed with hastily assembled props and costumes standing against the TARDIS walls.

It was around now that *Time Out* selected *30 Years in the* TARDIS as its highlight for Monday 29 November. In his article 'Step Back in Time', Nigel Kendall indicated that he wanted to see the series back. He also quoted what 'Kevin Davis' had told him on Friday: "The people who've taken over know nothing about *Doctor Who*". Now, Davies attempted to work alongside the BBC team on the project and had a discussion with Whiston and Bush after leaving an apologetic note on Whiston's desk on Wednesday 23. It was agreed that he would return to assist with editing.


Suckers! The Daleks invade Earth once more, this time to celebrate their mortal enemy's birthday!

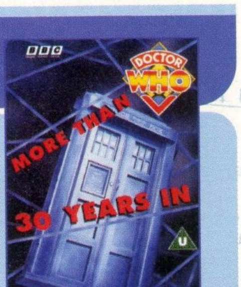
Rejoining editing on Wednesday 24 November, Davies was horrified to discover problems with the assembly of the programme (*eg* an interview with Watling illustrated by clips of Wendy Padbury). Wherever possible, Davies selected obscure clips from serials not commercially available. Meanwhile, Jeffcock recorded again at Ealing, starting with producer Philip Hinchcliffe at 2pm, joined by Davies. Design consultant Stephen Bayley was then interviewed, and it had also been hoped that Scots comedian Craig Ferguson would be available to give a humorous talk – although Ferguson did not attend.

Editing the material from the different teams proceeded at full speed. All of Davies' drama sequences – aside from some shots of the boy, the Daleks on Westminster Bridge, and Courtney attacked by Autons – were abandoned. Totally omitted from the final edit were interviews with Aldred, Anderson and his son, Derbyshire, Hinchcliffe, Hodgson, Irvine, Levine, Mills, McCoy, Tucker and Russell (as well as the second interview with Lambert and the first with Tovey). One modified sequence of clips was inserted from *Resistance is Useless*; a montage of companions in various fashions accompanied by the 1965 novelty song *Who's Who?* sung by Roberta Tovey.

Ayres composed six minutes of music (including new arrangements of the *Doctor Who* theme) which he hoped would fit the programme, and Davies worked with him at his Woodford Green studio on Saturday 27 November, even recording the Dalek voice at the end of the programme. The day before transmission, Courtney taped the narration at Television Centre Dubbing Theatre R between 10am and 11am. Sound effects were also added to the stereo soundtrack, and the caption graphics included a small TARDIS with a flashing light.

Bush and Davies were still working on the morning of broadcast, with Davies planning to use his pseudonym 'Eva Devinski' on the show at one point. The first edit opened with a countdown clock showing a naked Katy Manning with a Dalek from a 1977 edition of *Girl Illustrated* although this and two other items were removed from the second edit. Both cuts were necessitated by prominent court cases that day; the first about a policeman who had been shot necessitating the deletion of the constable killed in *Spearhead from Space* from the pre-credits, while in the second case when the film *Child's Play 3* was cited in the inquest into the murder of toddler Jamie Bulger, the killer doll from *Terror of the Autons* was removed. Completed only hours before broadcast (hence no trailers being run), the programme was re-recorded over land-lines by BBC Scotland. The finished

MORE THAN 30 YEARS IN THE TARDIS


BBC
DOCTOR WHO
MORE THAN 30 YEARS IN THE TARDIS
U
DOZENS OF CLASSIC CLIPS FEATURING ALL SEVEN DOCTORS PLUS RARE ARCHIVE FOOTAGE, INTERVIEWS AND MUCH MORE! A FASCINATING DOCUMENTARY OF OVER THREE DECADES OF TIME TRAVEL!

INTERVIEWS (ADDITIONAL TO BROADCAST VERSION) **Philip Hinchcliffe** *Doctor Who Producer 1974-77*, **Patrick Troughton** *The Second Doctor 1966-69**, **Ian Levine** *Doctor Who fan/record producer*, **Raymond Cusick** *Dalek Creator (designer)**, **Sophie Aldred** *Ace 1987-89*, **Bernard Wilkie** *Visual Effects Designer**, **Gerry Anderson** *TV Producer*, **Jamie** *Gerry's Son*, **Sadie** *Elisabeth's Daughter*, **Julian Humphreys** *National Army Museum*, **Sylvester McCoy** *The Seventh Doctor 1987-89*, **Douglas Adams** *Author/Doctor Who Script Editor 1978-79**, **Mat Irvine** *Visual Effects Designer*, **Gary Russell** *Editor Doctor Who Magazine Marvel Comics UK Ltd.* * *Not specially recorded for programme.*

CAST **Nicholas Courtney** *Narrator*; **Michael Wisher** *Dalek Voices*; **Josh Maguire** *The Boy*; **Toby Aspin, Heather Barker, Daniel Cohen, Barnaby Edwards, Mark Gatiss, Steve Gostelow, Derek Handley, Alistair Lock, Stephen Mansfield, David Miller, Nick Pegg, Adrian Rigelsford, Gary Russell** *Monsters, Daleks and other nasties*; **Steve Austen, Steve Gostelow, Paul Langley, John Morosini-Whelan, Nick Pegg, Kevin Ryan, Paul Slade, Dean Taylor***, **Graham Tongue** *Cybermen.* * *Credited but does not appear – replaced by* **David Lloyd-Fisher**

EXTRAS (ADDITIONAL TO BROADCAST VERSION) **Nick Pegg, Gary Russell** *Black Dalek Operators*; **Toby Aspin, Alistair Lock** *Film Dalek Operators*; **Toby Aspin, Gary Russell** *Robomen*; **Steve Gostelow** *Cyber Controller*; **Derek Handley** *Ogron*; **David Miller** *Draconian*; **Steve Mansfield** *Sontaran*; **Gary Russell** *The Destroyer*; **Gary Russell** *Haemovore*; **Steve Gostelow** *Emperor Dalek.*

CREDITS *Programme Consultant* **Andrew Pixley**; *Archive Extracts Research***Ian Levine, Richard Molesworth, Ralph Montagu, Steve Roberts, Paul Vanezis**; *The Director wishes to thank* **The Cast and Crew of Doctor Who, Paul Buckland** *for the Whomobile*, **Julian Vince** *for the Emperor Dalek*, **Pete Tyler, Jim Francis, Andy Hopkinson, Andrew Beech, Mark Short, The National History Museum, Quasar Slough, David Jackson, Delia Derbyshire, Jessica Carney, Gary Russell, Marcus Hearn**; *Daleks and Monster Costumes supplied by* **Steve Allen, Andrew Beech, David Brian, Tony Clark, Roger Dilley, Steve Gostelow, Mick Hall, Derek Handley, Andy Hopkinson, David Howe, Ian Levine, Alastair Lock, Susan Moore, Mike Tucker, Julian Vince**; *Special Costumes Made By* **Robert Allsop, Derek Handley, Stephen Mansfield, David Miller, Susan Moore**; *Digital Compositing on VENICE System* **Tim Burgess**; *Matte Painting* **Tony Pulham**; *Cybermat and Auton Visual Effects* **Mike Tucker**; *Motion Control Camera* **Pete Tyler**; *Special Archive Sound Effects By* **Brian Hodgson and Dick Mills of the BBC Radiophonic Workshop**; *Doctor Who Theme Composed by* **Ron Grainer**; *Facilities* **Ace Editing, BBC Pebble Mill, Gemini Audio Productions, REW Broadcast, Touch Animation**; *Dresser* **Giles Gale**; *Runner* **Claire Harrison**; *Electrician* **Geoff Brown**; *Gaffer* **Billy Byrne**; *Grips* **Bob Howland**; *Sound Recordists* **Mark Ayres, Dick Boulter, Bruce Galloway, Alex Marsden, Nigel Reed, Simon Wilson, Eric Wisby, Tony Wornum**; *Dubbing Mixers* **Mark Ayres, Craig Irving**; *TV Version Editors* **Francis Buchanan, Lynda Featherstone**; *Extracts Compiled By* **Paul Vanezis, Steve Roberts**; *Essential Info Graphics* **Steve Bonnett, Keith Haynes**; *Openting Titles* **Ralph Montagu**; *Poster Art* **Tony Clark**; *Astons* **Simon Ashton, Duncan Sutton**; *Make Up* **Paige Bell**; *Costume* **Colin Lavers, Ken Trew**; *Photography* **John Adderley**; *Additional Photography* **Peter Chapman**; *Designers* **Andrew Howe-Davies, Phil Robinson, Chris Thompson**; *TV Version Unit Manager* **Judi Wild**; *Researcher* **Jane Rundle**; *Production Assistant* **Sheila Casstles**; *Editor* **Paul Ratcliffe**; *Original Music and Sound Design* **Mark Ayres**; *Additional Interviews Directed By* **Joanna Bailey, John Bush, Alexis Giradet, David Jeffcock**; *TV Version Executive Producer* **John Whiston**; *TV Version Producers* **John Bush, Alexis Giradet, Caroline Wright**; *Business Affairs* **Martin Perrigo**; *Production Associate* **Simon Ashwood**; *Executive Producer* **Sue Kerr**; *Produced and Directed By* **Kevin Davies**. © BBC Enterprises Ltd 1994 programme was to be screened in a different slot in Scotland since there was not enough time to get a copy there!

That evening, the BBC logged 14 calls about the documentary; only the first disliked the show while the others enjoyed it but asked for *Doctor Who* back. Whiston gained his right of reply to Davies in the following week's *Time Out*; commenting that he aimed for passion and maturity by teaming Davies with Bush, he explained that Davies and the *Late Show* team had found they felt "radically different about what might be considered interesting". By now, Whiston had hired Davies for the final edition of *Doctor Who and the Daleks* – much to Davies' amazement.

Aware of the wealth of unbroadcast material, Davies had considered an extended videotape release. On Thursday 6 January 1994, he discussed this with David Jackson at BBC Enterprises but received no definite commitment. Aware of the material discovered during research, Davies outlined a proposal for a *Doctor Who* videotape magazine entitled *Timelord* which he pitched to Enterprises on Wednesday 26 January. The idea of this quarterly subscription release was that it could showcase odd episodes from incomplete serials and include clips viewed while researching the documentary as well as interviews, convention reports, celebrity quizzes, BBC video reviews by guests, missing scenes and bloopers, humorous music videos, a 'Where Are They Now?' feature, and possibly even a new serial of 15-minute episodes. Davies met with Sue Kerr of BBC Enterprises the next day, and emerged with hopes for a complete 'director's cut' of *30 Years in the TARDIS*.

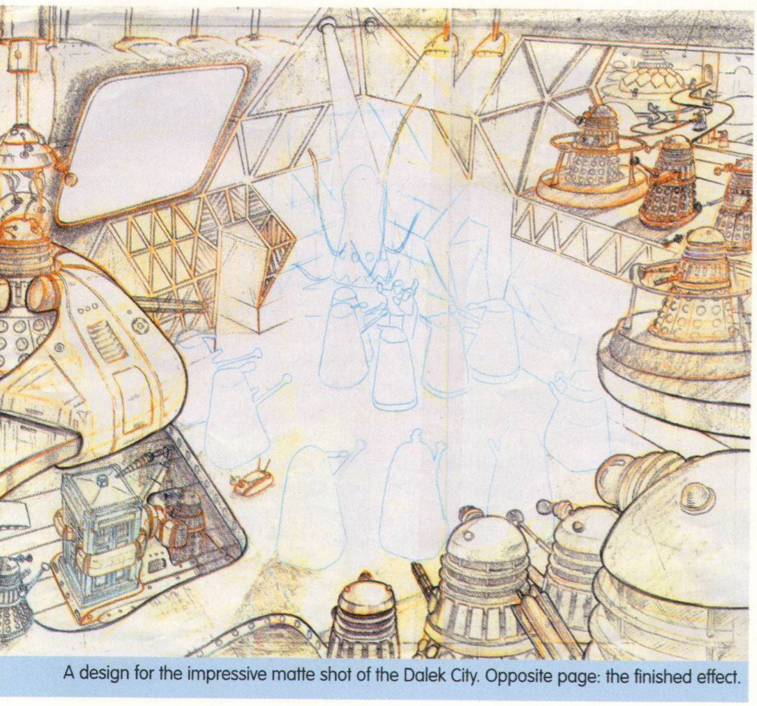
On Monday 7 March, Kerr offered Davies a ten-week contract to re-edit the documentary for video, although Davies was now engaged on *The Illustrated Hitchhiker's Guide to the Galaxy*. With Ayres and Paul Holland of BBC Video's Marketing Department, Davies developed a questionnaire to be distributed at the ManoptiCon convention in Manchester over Saturday 2 and Sunday 3 April to gauge fan reaction to various video issues. Using one of Ayres' 1988 demo tracks, *Terror in Totter's Lane*, Davies and Ayres assembled a short trailer to promote the extended release using whatever material was to hand, and encouraged attendees to request such a release from the BBC when the item was screened on the Sunday. However, returning to London, Davies met with Penny Mills of BBC Video and discovered that the available budget was far lower than he needed. The project was then cancelled – and Ayres and Davies revised their cost estimates. Meanwhile, Davies re-screened the trailer at the Blue Box convention in Southampton between Saturday 30 April and Sunday 1 May.

'I REMEMBER ALMOST POKING NICOLA BRYANT'S EYE OUT WITH A CYBERMAT ANTENNAE!'

KEVIN DAVIES DOCTOR WHO YEARBOOK 1995

During May 1994, BBC Enterprises was rebranded BBC Worldwide, and Davies visited again on Wednesday 25 May where final agreements were reached regarding the re-edit – turning the 50-minute broadcast version into a 90-minute release but retaining as much of the original as possible. As Davies was due to work on a commercial in Toronto in early June, work could not begin until mid-June at earliest. Re-editing began on Monday 13 June, with Davies heavily reworking the later sections of the programme, and splitting the documentary into three 'acts' – 'Doctor Who and the Daleks', 'Monsters and Companions' and 'Laughter & Tears Behind the Scenes' – with two commercial breaks to be filled with *Doctor Who*-related adverts. By now, more archival material had become available. A *Blue Peter* edition (broadcast Monday 25 October 1971) with an extract from *The Daleks' Master Plan: Devil's Planet*, which had been requested during the original production, had now been found. Davies also had access to colourised sequences from *The Mind of Evil* Episode Six, interviews taped for *I Was That Monster* (Davies' early edits included John Scott Martin from this show) and 8mm home movie material shot by director Gerald Blake in September 1967 while on location in Wales for *The Abominable Snowmen*.

Setting up the the complex motion-control shot of the Boy entering the TARDIS.



A design for the impressive matte shot of the Dalek City. Opposite page: the finished effect.

By mid-July, a rough cut was available but this still omitted the interviews recorded with Tucker, Derbyshire, Hodgson and Mills; Davies had compiled an 18-minute section about both the Radiophonic Workshop and the series' graphics which was deleted for timing reasons. Omitted from the broadcast version were Deutsch and Jones, plus a variety of clips from 1980s serials which Davies did not feel demonstrated the series at its best; Kane's face melting from *Dragonfire* was removed in case it caused certification problems. A paintbox effect was used for the closing shot in the Emperor's control room to add the rest of the picture around the small set. Unfortunately, clearances with Blake's family regarding the 8mm film could not be arranged and these extracts were replaced.

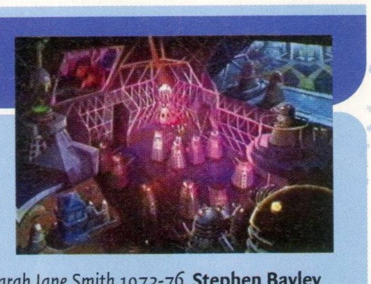
Voice recording took place at 4pm on Friday 5 August at Gemini Audio Productions in St Anne's Court; Courtney recorded a revised narration, while the Dalek voices were provided by Michael Wisher who had performed the same role on *Doctor Who* between 1972 and 1975. On-line editing took place at REW between Monday 8 and Friday 12 August, after which Ayres dubbed on a new music track between Saturday 13 and Tuesday 16 August. In terms of captioning, Davies adjusted many of the subtitles to give more information, amending those for the lead actors (*eg* 'Doctor's 6th Regeneration' to 'The Sixth Doctor') and adding a motif of a spinning model TARDIS. The interview material regarding the Dalek movies was filmised and framed in widescreen. Kerr was delighted, although two changes had to be made because of clearance problems. At the second commercial break, a Weetabix advert from 1977 had to be removed when the cereal company indicated it no longer wished to be associated with *Doctor Who*. The other change shortened a clip from *The Web of Fear* Episode 1 to remove music composed by Bela Bartok.

More Than 30 Years in the TARDIS was premièred at a special event held at BAFTA on Saturday 5 November 1994 where unused sequences were also shown, along with panels featuring those involved. Pertwee, Courtney, Dicks, Hines, Ford, Aldred, Sladen and Tucker all attended, and the following Monday when the tape was released Davies joined Dicks on BBC Radio's *Anderson Country* to promote it.

Sales for *More Than 30 Years in the TARDIS* were healthy and on Friday 10 February 1995, Davies wrote to Penny Mills to suggest a 90-minute follow-up entitled *Doctor Who: Inside the Daleks! Behind the TARDIS!* which could concentrate on compiling extant behind-the-scenes material with no new shooting required. Mills responded on Monday 6 March saying that while this was a good idea, the schedule for the year had already been planned.

More Than 30 Years in the TARDIS won a special commendation at the Video Home Entertainment Awards held on Friday 24 March 1995. It was screened by UK Gold in two parts on New Year's Day 1997; it was then repeated – without the adverts – during the year. The BBC1 version of *30 Years in the TARDIS* was shown by BBC Choice as part of *The Take: 35 Years of Doctor Who* on Sunday 22 November 1998 and Sunday 24 December 1998; the same version also appeared on BBC Prime on Monday 3 and Thursday 6 May 1999. DWM

30 YEARS IN THE TARDIS



INTERVIEWS **Barry Letts** *Dr Who Producer 1969-74*, **Terrance Dicks** *Dr Who Script Editor/Writer*, **Colin Baker** *Doctor's 6th Regeneration*, **Verity Lambert** *First Dr Who Producer 1963-65*, **Jessica Carney** *William Hartnell's Granddaughter*, **Toyah Willcox** *Dr Who Fan/Actress*, **Tom Baker** *Doctor's 4th Regeneration**, **Lowri Turner** *Fashion Editor Evening Standard*, **Eric Saward** *Dr Who Script Editor/Writer*, **Jon Pertwee** *Doctor's 3rd Regeneration*, **Mike Gatting** *Dr Who Fan/Cricketer*, **Carole Ann Ford** *Susan 1963-64*, **Terry Nation** *Dalek Creator**, **Ben Aaronovitch** *Dr Who Scriptwriter*, **Jennie Linden** *Barbara*, **Roberta Tovey** *Susan*, **Nicola Bryant** *Peri*, **Ken Livingstone** *MP Dr Who Fan/Politician*, **Deborah Watling** *Victoria 1967-68*, **Frazer Hines** *Jamie 1966-69*, **Elisabeth Sladen** *Sarah Jane Smith 1973-76*, **Stephen Bayley** *Design Consultant*, **John Nathan-Turner** *Dr Who Producer 1980-89*, **Mary Whitehouse** *National Viewers & Listeners' Association*, **Dr David Deutsch** *Physicist Wolfson College Oxford*, **Professor Steve Jones** *Geneticist University College London*, **Nicholas Courtney** *Brigadier Lethbridge Stewart*, **Alan Yentob** *Controller BBC1*. ** Not specially recorded*

EXTRAS **Josh Maguire** *The Boy*; **Gary Russell, Heather Barker** *Autons*; **Adrian Rigelsford** *Newspaper Seller*; **Steve Gostelow** *Red Film Dalek Operator*; **Toby Aspin** *Red Dalek Operator*; **Barnaby Edwards, Nick Pegg, Gary Russell, Heather Barker, Steve Gostelow, Mark Gatiss** *Silver Dalek Operators*; **Alistair Lock** *Blue Dalek Operator*; **Stephen Austen, Paul Langley, John Morosini-Whelan, Kevin Ryan, Paul Slade, David Lloyd-Fisher, Steve Gostelow, Graham Tongue** *Cybermen*; **Nick Pegg** *Cyber Leader*; **Paul Slade, Nick Pegg** *CIA Guards*; **Daniel Cohen** *Auton Driver*; **Kevin Davies** *Dalek Voices.*

CREDITS *The BBC wishes to thank* **The Producers and Cast of Dr Who, Paul Buckland** *for the Whomobile*, **The National Army Museum, Richard Molesworth**. *Narrator* **Nicholas Courtney**. *The Boy* **Josh Maguire**. *Consultants* **Andrew Pixley, Ian Levine**. *Makeup Artist* **Paige Bell**. *Costume Designer* **Ken Trew** [also **Colin Lavers**, uncredited]. *Graphic Design* **Steve Bonnet, Keith Haynes, Ralph Montagu, Tim Burgess**. *Original Music* **Mark Ayres**. *Sound Recordist* **Eric Wisby** [also **Bruce Gallway, Alex Marsden, Simon Wilson** and **Dick Boulter**, uncredited]. *Dubbing Mixer* **Craig Irving**. *Photography* **John Adderley, Peter Chapman** [also **Mike Radford**, uncredited]. *Researchers* **Jane Rundle, Steve Roberts** [also **Jacques Piretti**, uncredited]. *Film Editors* **Francis Buchanan, Lynda Featherstone**. *Production Assistant* **Sheila Casstles** [also **Alison Grist**, uncredited]. *Executive Producer* **John Whiston**. *Producers* **John Bush, Alexis Giradet**. *Director* **Kevin Davies** [also **Alexis Giradet, Joanna Bailey, David Jeffcock**, uncredited]. BBC © 1993

ORIGINAL TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N	RATING (CHART POS)	APP INDEX
30 Years in the TARDIS	29 November 1993	8.00pm-8.50pm*	47'48"	4.3M	-

* BBC Scotland broadcast on BBC2 at 8.30pm to 9.20pm.

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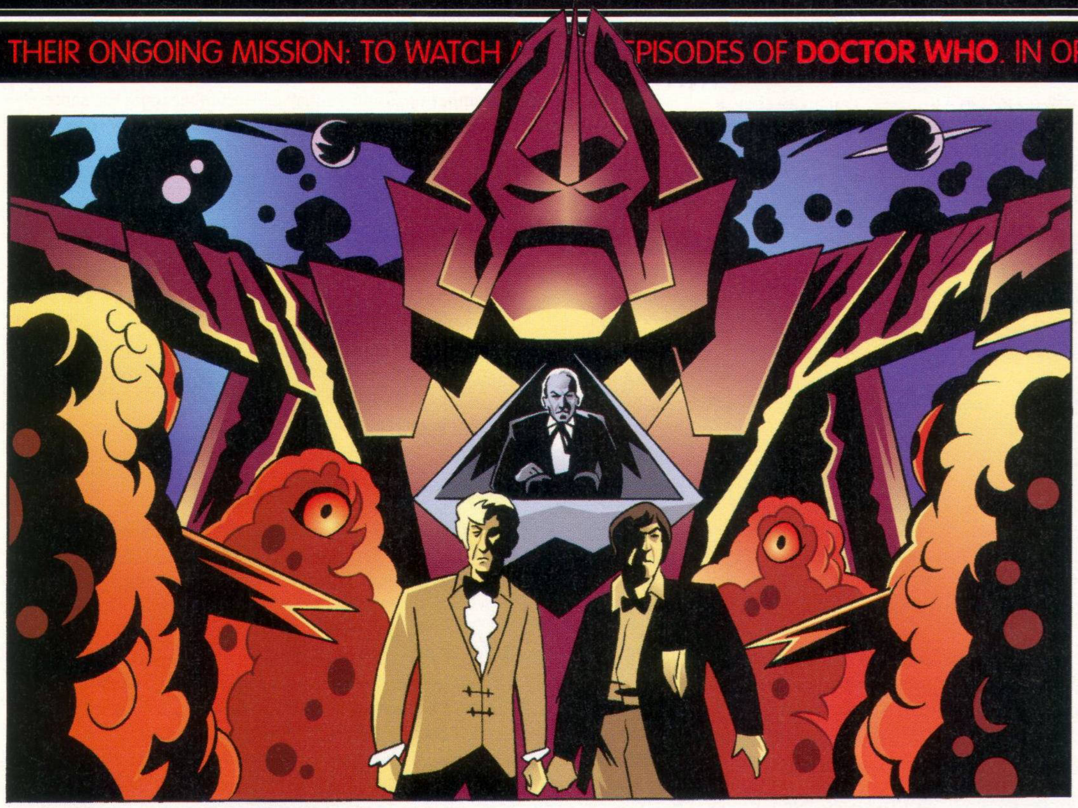
THE TIME TEAM

THEIR ONGOING MISSION: TO WATCH A EPISODES OF **DOCTOR WHO**. IN ORDER. FROM THE START.



EPISODE 326 TO EPISODE 333

CLICHÉ COUNTER

Deaths on screen so far

00511

One or more regulars rendered unconscious

00083

One or more regulars incarcerated

00140

The Doctor, Jo and the boys from UNIT are visiting the Newton Institute and have discovered the Master, posing as Professor Thascales, developing a device to transmit matter through 'interstitial time' – which is basically the gap between you finishing reading this paragraph.

And starting the next one. But all this is merely a cover for the Master's attempt to summon Kronos – a time-eating Chronovore who used to slum it as a Titan in ancient Atlantis. Using a big crystal, the Master achieves his aim early *The Time Monster* Episode 3. Behold the awesome power of Kronos!

"Is that it?" boggles Richard. "You spend three episodes waiting for the mighty Kronos to turn up, and when he does, he's a white budgie swinging on the end of his rope!"

Meanwhile, 3500 years ago, the Atlaneans are worried that recent omens prefigure the return of Kronos and the fall of their civilisation. There's traditional *Doctor Who* scripting for times like this – all 'Has the time come at last?' and 'But you are still young, oh (insert name here)! You do not understand the true power of... (etc)'

"Atlantis seems to be the home of embarrassing dialogue," notes Jac. "This is even worse than our previous visit back in *The Underwater Menace*."

Clay nods. "It's because it's all so 'cod classical'," he says. "It ends up sounding like bored eight-year-olds murdering Shakespeare. George Cormack gives it all a fair crack as King Dalios, though."

Back in the future, the Master has found a way to control the squawking, flapping Chronovore.

"He shuts a door on it!" laughs Richard. "I thought it was meant to be a violent, ferocious creature from beyond time?"

"Yes, but it is a very sturdy looking door," counters Peter. "And I can't see Kronos turning the handle with those wings."

With Kronos soon caged in his crystal, the Master sets out to disrupt UNIT by mixing the past with the present.

"The idea of a knight in armour charging UNIT jeeps is fun enough," says Richard. "But I do wish directors would resist the temptation to undercrank film cameras to speed up action scenes. It doesn't make it look dynamic – just silly."

"What's even sillier are the UNIT soldiers standing still while they're being fired upon by Roundheads!" says Peter.

"It's the Brigadier's response to all this that saddens me the most," begins Jac. "He started off being this fantastic figure – intelligent and brave. Now, he keeps accusing the Doctor of talking rubbish, and he doesn't believe Yates about the knight or the Roundheads – it's embarrassing. They're wasting this great character by turning him into the stupid comedy sidekick."

By Episode 4, the Doctor is attempting to prevent the Master from reaching Atlantis, where he can secure an even bigger crystal with which he can fully control Kronos. This involves the Doctor placing his TARDIS within the Master's TARDIS, which is in turn inside the Doctor's TARDIS in an infinite loop ... You'd need the brain of Moebius to keep track of it all ...

Richard sniggers. "Isn't it amazing that the interior of the Doctor's TARDIS undergoes redecoration and, by a miracle, it's in exactly the same style as the Master's?"

"They're obviously very aware of the latest Time Lord fashions," suggests Peter.

"Nah," sneers Jac. "The Master's just a copycat!"

"Either way, it's hideous," grimaces Clay. "It's just so ... seventies. The look of the TARDIS has always been kind of timeless, but all those *Tomorrow People* bowl things on the wall are horrible!"

"Still," adds Peter, "the 'TARDIS within a TARDIS' idea is fab. In fact this whole story is bursting with marvellous ideas – Chronovores, scooping people out of the past, telepathic time machines – but none of them are explored properly."

"It's really bitty and disconnected," says Jac. "As well as all that we've got the Atlantis stuff and the research centre stuff. It's worse than *The Claws of Axos*."

"True," agrees Clay, "but any story with lots of banter between the Doctor and the Master is always worth watching. I just feel sorry for Pertwee, who comes across as a grumpy old sod in comparison to Delgado's fun-loving psycho!"

Episode 5 sees the Master arrive in Atlantis and get short shrift from King Dalios – a smug Dumbledore type – as he tries to blag the principal Crystal of Kronos. Luckily, Queen Galleia rather fancies the Mephistophelean mischief-maker, and plots with the Master over her Cheddar Gorge cleavage.

"It's Eeengreed Peeeett!" mimics Clay – that's 'Ingrid Pitt' to you and me. "She misses the intonation on almost all of her lines, and what should make her seem like a lustful queen instead gives the impression she has a speech impediment!"

"But what a shameless flirt that Master is!" laughs Richard. "It's a great new side to him."

Clay nods. "Plus I think Delgado is the first regular in *Doctor Who* to get 'Tom Syndrome' – mugging to camera and being the best thing in it by dint of sending it up. Bless him!"

The Doctor and Jo, meanwhile, find themselves facing the dreaded guardian of the crystal ...

Richard sighs. "Rather disappointingly, after being made out to be such a fearsome beast, the Minotaur seems rather easily dispatched."

"Come on!" repiles Jac. "He's a man, not a bull – He just happens to look like one. He wouldn't fall for the Doctor's silly bullfighting act. Especially when he's been around for 500 years."

"Hee, hee!" laughs Clay, anxious to contribute meaningfully to the debate. "I can see the Minotaur's pants!"

Doctor Who writers in the 1970s were apparently instructed to provide a 'Moment of Charm' for Jon Pertwee in each of their episodes. Episode 6 of *The Time Monster* offers a doozy...

Compiled by
GARY GILLATT
Illustration by
ADRIAN SALMON

"Moment of Charm alert!" bellows Richard, as the Doctor tells a story of visiting an old hermit who lived behind his childhood home, and meditating upon the beauty of a daisy – the daisiest daisy, in fact. "It's a nice story, but what point was the Doctor trying to make?"

"It's just a lovely piece of characterisation," replies Peter. "It gives a rare insight into the Doctor's past. Suddenly, this story isn't dull and grey anymore ... The CSO is fringed with bright yellow and even the sludgy bits sparkle with wit."

"It reminds me of Dennis Potter's last interview," ruminates Clay. "He said that, though he was dying, he was struck by the blossom outside his window – and how it was the 'blossomest blossom' he ever saw."

"Perhaps he was inspired by *The Time Monster*," says Jac. Everyone turns to stare at her. "Perhaps not," she mumbles.

For a moment, it seems that the Master has taken control of Kronos and won the day. But he hasn't reckoned on Jo Grant's suicidal tendencies ...

"I rather like the way that, once the Master has called the Doctor's bluff, it's Jo's willingness to sacrifice herself by setting the Doctor's TARDIS to Time Ram the Master's that tips the balance," says Richard.

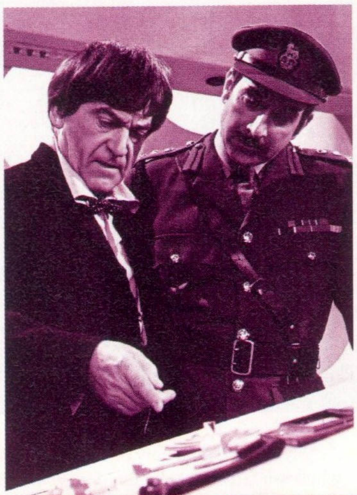
"That is fab," agrees Jac. "But Jo is very unlucky – she's always up for a good sacrifice, but it never works."

In the end, Kronos – not actually a big bird at all, but a pretty lady – spares the lives of all. Even the Master is left free to go about his business.

"Cor," says Clay, as the credits roll. "That was rubbish – but watchable rubbish for the most part."

Richard murmurs agreement before adding: "Given the title of the story, it's a crime that the 'Time Monster' itself is such a let-down. And like *The Mutants*, it's two episodes too long."

"Jo's comment about the crystal sums up this story for me," says Peter. "'It's beautiful ... but at the same time, horrible!'"



"I wish they'd play his footage properly," sighs Peter. "Why can't they show it full screen? It doesn't seem right to have him stuck on a monitor."

Clay looks very morose. "It's very sad indeed. It doesn't even sound like him. Poor Billy ..."

Episode 2 brings old friends into collision ...

"I just love the Brigadier's reaction to meeting up with the Second Doctor again," laughs Richard. "That initial gobsmacked expression is priceless!"

"The Brig is teetering on the brink of being an idiot here," says Clay, "but he just manages to scramble back from the edge with his 'So long as he does his job, he can wear what face he likes!' line."

The Doctor and Jo have been zapped by the jelly, and transported to a desolate alien world. Like Peter watching Billy and Pat, Jo thinks she's died and gone to heaven.

"Why has Jo got this thing about them being dead all the time?" ponders Richard. "She thought they were dead at the end of *The Time Monster* and she's at it again here!"

"It's all part of her general death wish," says Peter. "Oh! And since when have the Time Lords been 'pledged to protect' lesser species? That's new."

Early in Episode 3, with Doctor Two having joined Doctor Three on the other side of the black hole, our heroes meet Omega. He gave the Time Lords their mastery over the fourth dimension, and in return they left him for dead somewhere that looks pretty much like Cromer. It's small wonder he's feeling peevish.

"Omega's obviously a loony," says Peter. "It just goes to show – never meet your heroes."

"Omega's lair just has to be the worst set we've ever seen," says Clay. "It's just some blank dirty walls over which someone has randomly swept a paintbrush touched by a drip of green paint. Dreadful! This is the anniversary special – spend some money!"

"THEY'RE WASTING THE BRIGADIER BY MAKING HIM A COMIC SIDEKICK!"

On Earth, innocent bystanders are disappearing after they come into contact with a mysterious alien force. Soon, UNIT HQ is under siege from a number of piles of ambulatory jelly, and the Doctor and friends are sheltering in the TARDIS. A plea for help goes out to the Doctor's people, but the Time Lords' gaudy call centre is suffering from a power drain caused by an aggressive Black Hole. There's only one thing for it ...

"Pat!" shouts Peter with unalloyed joy.

Few stories highlight the magic of the Time Team's everything-in-context viewing experience more strongly than *The Three Doctors*. Both Patrick Troughton and William Hartnell were adored by the Team, and their return is greeted with great enthusiasm.

"Oh-oh-oh!" squeals Jac. "How wonderful to see him again! I've missed him so much!"

But there's always a 'but' ...

"There's something not quite right about seeing Pat in colour," says Richard. "He's only been gone three years, but he just looks so different here."

"He's far too tidy and far too self-assured," says Peter. "Lovely to have him back though!"

"And he's too recorder-obsessed," continues Jac.

"He's not really playing the Second Doctor I remember," says Clay. "He's like a version written up from a paragraph in a programme guide. And I don't like his blue shirt either!"

"Billy!" cries Peter.

"I've missed him even more," says Jac. "He's still the best!"

"He's looks so different too," says Richard. "It makes me very sad to see him like that, actually."

"I agree," nods Richard. "Having been told how important the point of singularity is, it comes as a disappointment to discover it looks like a kettle that's been left on the boil!"

Episode 4 sees the return of Doctor One to the TARDIS monitor screen. He seems no jollier than Omega.

"I swear it's from this story alone that Billy gained his 'crotchety old man' tag," says Peter.

"Is it any wonder that so many fans rate Hartnell so poorly when this remains his most watched appearance?" says Clay. "Probably the same goes for Troughton. They both seem calculated to make Pertwee feel like the genuine article."

Omega has been maintaining his existence only by the power of his own will, and if the Doctors and their friends are to escape, they are going to have to destroy him. This they do by introducing an item of matter – that is, one descant recorder – into Omega's anti-matter world. Zzap!

"The premise of the story is rather good," says Richard. "But it's all just too cheap and tacky to be truly effective."

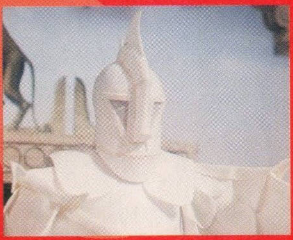
Jac shrugs. "It's got a pile of plot holes, and a lot of very silly stuff, but yes, it has three Doctors, and some very funny dialogue. So it's okay by me."

"Smug, complacent and dull," says Clay, crossing his arms. "It does the memories of the first two Doctors no justice whatsoever and criminally undermines the Brigadier. We'll be lucky to get to an 11th anniversary on this evidence! Let's get some real drama and intelligence back in the series."

"No, no, no," tuts Pater. "It featured both Billy and Pat, so I'd forgive it anything. And it wasn't cheap and tacky. The sets were a glittering rainbow of gold and crimson and silver, and those were the jelliest jelly monsters I ever did see ..." DWM

AND YOU SAID...

THE TIME MONSTER



"Until watching this, I never realised that the destruction of Atlantis was caused by some blocks of polystyrene randomly falling over."
Mark Hugill, London

"'Only one thing stands between me and the domination of the universe,' thinks the Master. Yes – that all your plans are incredibly stupid!"
Alex Wilcock, Isle of Dogs

"Benton climbs through endless windows, the Doctor builds a toy with bottles, the Master conjures up Roundheads, and they banter about Jo's coccyx. They obviously didn't have a clue what to do with this story, but what they did do is huge fun!"
Christopher Bryant, via e-mail

"The Chronovore has to be the silliest thing ever to grace the screens of *Doctor Who*, and then there's the Master's TARDIS and the destruction of Atlantas and ... oh, I need relief!"
David Stuart, Victoria, Australia

THE THREE DOCTORS

"What did Bob Baker and Dave Martin have against the Brigadier anyway? Having spent most of *The Claws of Axos* dong nothing useful, they now turn him into an idiot squaddie who doesn't beleive in all this 'aliens guff'!"
Jonathan Masters, Sussex

"I can't help but wonder what else the Doctors naughtily tell each other about in their telepathic conferences ... 'Me, what happens to Jamie and Zoe?' 'Well, me, they get sent home with their memories of our travels erased by the Time Lords.' 'Oh, thanks me, that'll come in handy if I'm ever taken out of time again and deposited in the Death Zone or something ...'"
Steve Manfred, USA

"Omega's performance may be a bit operatic, but his discovery that he doesn't exist is still shattering."
Alex Wilcock, Isle of Dogs

"When Jo and the Brigadier step through the column of smoke to head home, this almost feels as though *we* are saying goodbye to the Doctor too."
Mark Hugill, London

In **DWM** 335 the Team will be watching the final two parts of **Frontier in Space** then visiting the **Planet of the Daleks**. Comments? Let us know at the usual address, or e-mail us at **dwm@panini.co.uk** (marked 'Time Team') by 21 August.

INTERVIEW MARK GATISS

TIME GENTLEMAN

By 1995, **Mark Gatiss** had already made quite a name for himself in the **Doctor Who** world, and was about to become a bigger name in the world at large. Here, in the second part of our in-depth interview, he tells **Anthony K McCail** about sidesteps to Vancouver, spastic shoes, Spitfires, sentient clouds and stepping inside the spaceship ...

Sitting in his dressing room at London's Whitehall Theatre, towards the end of a highly successful run in *Art* alongside his *League of Gentlemen* cohorts, Mark Gatiss is a picture of serenity. Which is surprising considering he's on stage in less than an hour. He's been keeping a brief diary of each performance ("Lest I forget!") and is slightly perturbed that his personal best was yesterday's less-than-chockablock matinee show. Luckily this perturbation hasn't stopped him from wanting to continue our chat about his long and varied career in the *Doctor Who* world. Lest *you've* forgotten, he's already written two *New Adventures* and a BBV video drama, appeared alongside his childhood hero Jon Pertwee, trundled a Dalek across Westminster Bridge and decided to become a famous comedian. And we've only reached 1995 ...

By now Mark had teamed up with his college friends Steve Pemberton, Jeremy Dyson and Reece Shearsmith and was putting some space between himself and the world of *Doctor Who* ...

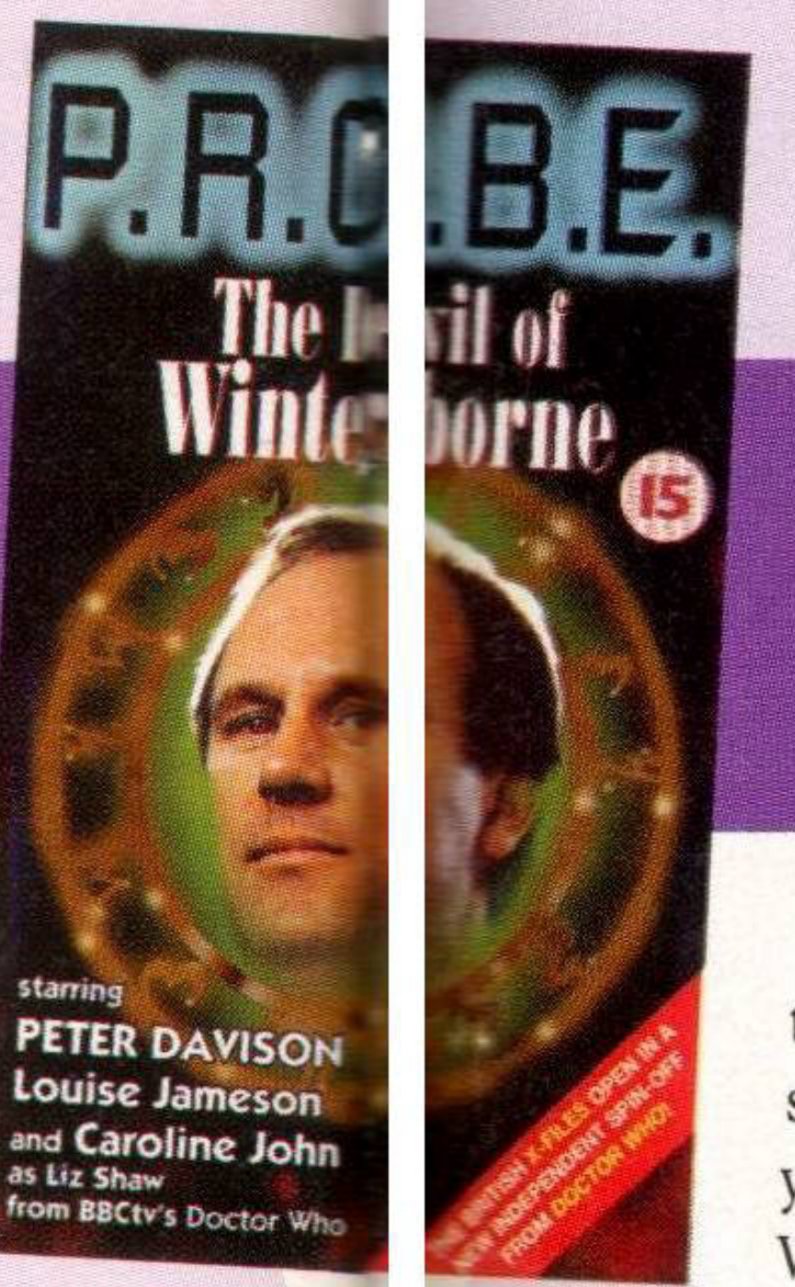
"We did some shows in Brighton as 'The League of Gentlemen' for the first time," Mark recalls. "We did those four shows and then made a decision that we were going to carry on and try to make something of it. And given that we were all brought up on *Monty Python*, we were fascinated with the idea of being in a team. We tried a few times doing sketches in a stand-up comedy way, but it really didn't work and we realised we needed to have our own residency. For those first shows it was the three of us, Jeremy and Simon Messingham. Then Simon and I stopped writing together and he drifted off, and Jeremy stopped performing. Actually for me, most of 1995 was probably spent on *The Devil of Winterbourne*."

Ah! And what can Mark remember about his second BBV adventure?

"After *The Zero Imperitive*, Bill Baggs asked if I'd like to do something else, and I said that I'd love to. There was no sense this time of it being any sort of multi-Doctor thing, and I think Bill was keen do produce something that he could maybe send in to Carlton or one of the TV companies to say 'I've made this drama that happens to star Peter Davison'. That way it looks more like a star vehicle rather than a *Doctor Who* knock-off. Also I was keen to write something that was less sci-fi and more like a TV drama. It was also part two of what I suppose you'd call a 'video series', the PROBE dramas with Liz Shaw. 'Britain's answer to *The X-Files*', I believe it was called ... by Bill Baggs!" Mark laughs heartily. "And that was true actually, in so many ways. The only difference was that they did 26 episodes a year and we did one! But that was the *only* difference ...

"My abiding memeory of *The Devil of Winterbourne* was of this beautiful school where we filmed," Mark continues. "We had such a good time – it was like being at Hogwarts! It was out of term time obviously and we had gorgeous weather. We were lucky to have Charmian May, who was just a superb actress, and Peter was lovely. It was like a gang show."

Didn't that one also star Mark's *League of Gentlemen* cohort, Reece Shearsmith? How did he get roped in? "I said 'd'you want a job?'" grins Mark. But did he know what he was getting himself into? "Well, Reece has a *Doctor Who* connection – unlike Steve who, just to annoy me, has always belittled it to the *n*th degree. Jeremy knows his *Green Death* from his *Monster of Peladon*, but he's very much of that vintage. But Reece had a strange episode – Episode Three, it's always strange! – where, when he was living in Hull and just about to leave school, he and his friend Paul became mono-obsessive about Season Twenty-Two."



Um, *really?* Mark nods sagely, as though describing a friend who has some obscure medical condition. "To this day, if you get him in the right mood and prick him with a pin, he can do impressions of the Borad and Maylin Tekker. It's so unexpected! I mean, of all the things to know ... So he knew of it, but like any of us, he was just trying to advance his career."

Why did you give yourself the part of the mentally backward gardener? "Because it was the best part in it!" laughs Mark, clearly unrepentant. "What I regret about that was that later on he starts to speak and becomes very expositionary, where really he should have stayed mute. He was proto-Mickey from the *League* TV series."

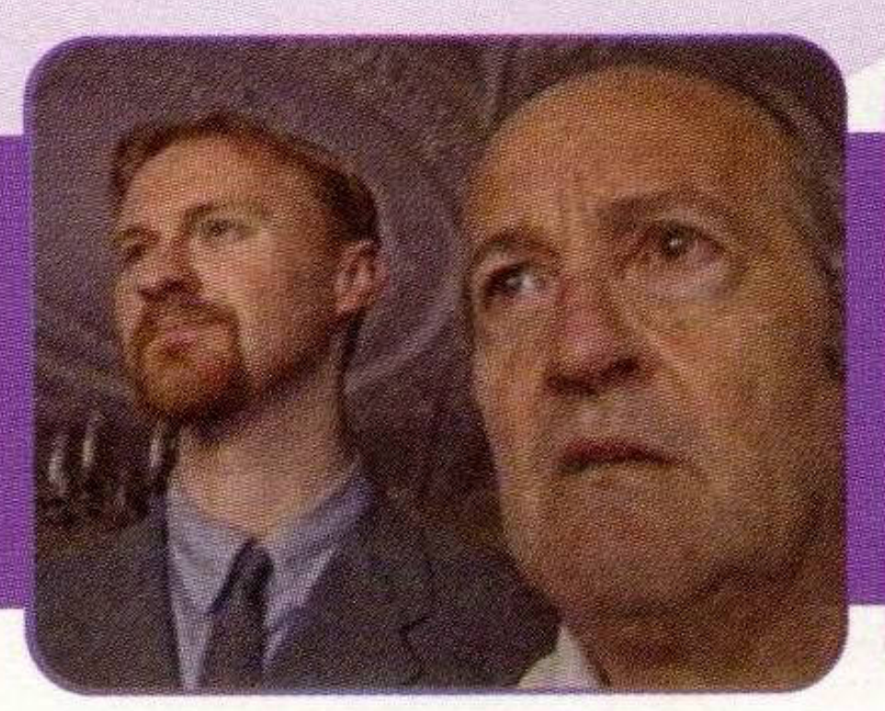
A part close to Mark's heart, then? "Oh yes, I've *always* played loonies. In my last year at college we did *Lark Rise to Candleford* and I had five parts and they were all mad! One had ... I dunno, spastic shoes, one had a stammer, and one of them was actually called Looney Joe, and that was the first time I stuffed my upper lip with wet tissue paper to get that Mickey protruberence."

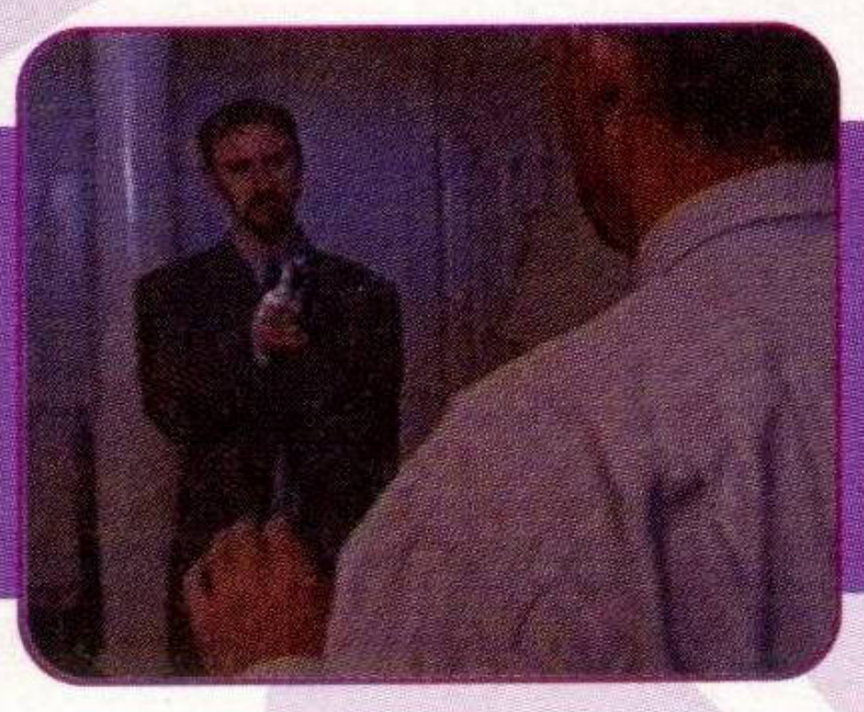
So how did the rest of 1995 pan out for Mark and the newly-formed League?

"Well, we did a Christmas show," Mark recalls, "and Avalon – the terrifying comedy management company – came to see it and they were very interested. So we put on some special shows in February 1996 which we pretended were just run-of-the-mill shows. Ha ha!" What did Avalon make of the League's rather, well, less than run-of-the-mill style of comedy? Mark claps his hands together at the memory. "It went *really* badly! And Avalon left after two sketches. Of course, that was the best thing that ever happened to us, but at the time we were quite despondent ..."

Well, nothing can cheer a man up more than the news that his favourite science fiction series is about to make an unexpected comeback. And *Doctor Who*'s return in 1996 would affect Mark more than most ...

"It just *happened*, the way you never imagine it will," gasps Mark. "I opened the *Evening Standard* and there was Paul McGann with that crystal and that skinhead! I rang my friend Sara who had a real crush on him, and said 'have you heard about Paul McGann?' 'He's not died?' she asked. 'No ... he's Doctor Who!'" Mark laughs again. "Which was *much* better! And then, completely to my astonishment, Bill Baggs rang me up, and asked me if I wanted to go to Canada and cover the TV Movie illegally!" Mark smiles wryly. "Well ... illicitly, anyway. He already had an agreement with Sylvester to do a video diary, so that's how the *Bidding Adieu* video came about. Within two days I had to get an emergency passport, because my old one had run out. I interviewed Sylvester in first class on the way out; I read the script by torchlight at about 3am ... it was very exciting."





What did Mark make of the script on that crucial first reading?

"Well, I remember thinking, much as I thought with the finished product, that the first third was great. All the *Madame Butterfly* stuff, the strange echoes of his previous life. It reminded me a lot of *Spearhead from Space* ..." You can tell there's a 'but' coming ... "But then I thought it went down the toilet! It was quite extrordinary to have it in my hands, though – I felt very privileged. The most extrordinary thing was that we arrived there, stayed in the really posh hotel with Sylvester, and the very next day his driver came to take him down to set, and he said, 'You guys wanna come down?' and I actually said, 'Not today ...' because I had a lot to sort out, but if I had done, I would then have been able to see the TARDIS set."

Drat and double drat!

"I *know*! Immediately after that, they got wise to the fact that there was something illicit going on. We had to change hotels because we couldn't afford to stay there. I believe they were trying to find us to chuck us out – because, of course, you needed a film permit. So we were in the strange position of Sylvester giving it his total blessing, but at the same time it was like some kind of guerilla operation.

"Again, though, it was that terribly frustrating thing of being quite close to the real thing, and not being *quite* there," Mark sighs. "And all the time there were these strange negotiations going on between Sylvester and Paul McGann, about whether he would do an interview for the video – which would obviously have made the whole thing really worthwhile. They were old friends, of course, and eventually he just said 'yes'. It just happened one day."

That must have made Bill Baggs' year! Where did this illicit assignation take place?

"It was in Sylvester's hotel room. At the time – and indeed for years afterwards – it was the only real interview with the Eighth Doctor."

And was Mr McGann a nice chap?

"He was lovely!" Mark enthuses. "I could tell that he was very private. And he was quite prickly in a funny sort of way, but he was hugely prepared to talk about it all. And then I asked him that cheeky question about being the George Lazenby of *Doctor Who*, and he was very happy to say 'I don't care!' Ha ha! I'd actually met him the night before, in the bar, and it was all smooth in that respect. But it was like being a sort of diplomat. I thought, 'I must play this carefully, or the whole thing could go out the window'.

"We met these Canadian fans who had a lot of footage that they'd taken," Mark continues, "including this extrordinary sequence of Paul's stunt double driving the motorbike into the alleyway. And Sylvester doing his last stuff as the Doctor, embracing Paul McGann, and saying 'It's all yours now, mate ...' and walking off. Later on, Bill was doing the edit, and Sylvester and I both said 'You can't use this, because they're gonna come down on you like a ton of bricks'."

"We're making Doctor Who! In there! In that room!" Mark contains his excitement whilst recording **The Sirens of Time**.

That must have been frustrating? Mark looks pained and nods. "We actually took out an awful lot of contentious stuff – I mean it still exists, presumably – but it could have been *so* much more interesting. It actually came out a bit anodyne, but we actually had access to more than it looks like we did. There was this terror that a Universal lawsuit was going to come crashing down on our unworthy heads!"

So, after that brief Vancouver detour, how did the League of Gentlemen finally come to fruition?

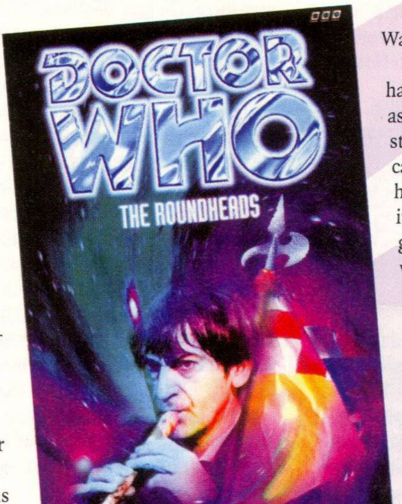
"Well, it was a kind of Edinburgh fairytale," Mark recalls. "We got the smallest venue in town at the last minute, and when we started we had an audience of three. Then we bumped into some people that we vaguely knew, and they came to see our show, and we went to see theirs ... Then it just started to build. Various agents came, and when we got back to London [comedians] Vic Reeves and Bob Mortimer's agent came up to us, and we went with her. And producer Sarah Smith came and said she wanted to do a radio series. All in the space of four weeks!"

Talk about overnight success ... "It was absolutely extraordinary!" Mark agrees. "So it suddenly got very busy. It's that lovely thing where – I don't want to sound pompous, although I know I probably do – it's so different from writing a fan video, to be doing your own TV series. Consequently it's so different to be doing something for *Doctor Who* from that position, than it is from the previous position. For example, if Jon Pertwee had still been alive, he would have been Dr Purblind in our [*League of Gentlemen*] Christmas Special. Of course he would! But it would have been so much better for me to ask him to do it as a fellow TV professional, than even – wonderful though it was – to work with him on *The Zero Imperative*. I'm hugely glad I was able to do it, it's just different ..."

You can't keep a good fan down, though, and Mark was already keen to return to writing *Doctor Who* ... "I think in 1996 I put forward three proposals for books to Stephen Cole." That seems like a strange thing to do in the middle of all this success? "I was *skint*!" Mark wails. "It's true! Everything was going really well, but there was no money coming in at all. It had been a while since I'd done one, and I put in the proposal for three thinking, 'maybe they'll commission them all!' They were called *Fathoms of Doom*, *The Roundheads* and *Cromwell's Dust*."

The middle one sounds rather familiar ...

"Stephen Cole [then commissioning editor for BBC Books] rang me up, and he has a soft spot for historicals, and he said 'I really want you to do *The Roundheads*'. And then, the other two, some months later, became the foundations for [BBV audios] *Island of Lost Souls* and *Republica*. Maddeningly, the only reason the titles were changed was I thought 'ooh it might look a bit funny if BBC Books saw them' ... as if they'd care! It's a shame, as *Cromwell's Dust* is such a lovely title ..."



What was the inspiration behind *The Roundheads*?

Mark smiles naughtily. "Well there was once a group of soldiers ..." Tsk! "No," he laughs, "it's just one of my favourite historical periods, and I've always adored the historicals. Even when I was a little fan, and boys were only supposed to like the covers of *Doctor Who and the Doomsday Weapon* and *The Doctor Who Monster Book*, I *loved* historicals. It was the idea of them. There was only *Doctor Who and the Crusaders* around in those early days. I loved that book. The whole richness of it ... and I used to look at those pictures in the *Radio Times Tenth Anniversary Special* of *Marco Polo* and *The Aztecs*. What really appealed to me, in a purist *Doctor Who* way, was that they didn't all have to be about monsters and sci-fi. There was this great rich historical pageant, and these lovely characters like Tegana that you wouldn't get in modern *Doctor Who*. I remember when *Black Orchid* came along I thought, 'This is great.'

"So yes. I had always wanted to do one, and I might as well do one on a period I knew something about. it was then just a question of finding a period within it that was doable. I think Gareth [Roberts] had just done *The Plotters*, which I was hugely impressed with. The thing about November 5th and the gunpowder plot is that it was a very specific time. I always liked the idea of the Doctor becoming involved with real historical figures, and naturally I wanted to do one that hadn't been covered, so I came up with this idea of the King being under arrest and this plot to liberate him."

So why choose Patrick Troughton's Doctor? After all, William Hartnell is the one more associated with the historical stories on television ...

"It was partly because I loved *The Highlanders*. The book and the *DWB* photo-novel thing were great. And I just thought it was a hugely underused team for a real historical romp. And I love Troughton's Doctor. I worked very hard on trying to 'get him' in my head. I watched lots of episodes to try to get his speech patterns. On any particular line of dialogue, *how* will the Doctor say this? If it doesn't ring true, it won't help, and if it does, you can really try to get back to that feel of that era.

"I delivered it the day before we [The League] went to Edinburgh in 1997, so I remember that day very well. I was re-writing it and I got terribly into it in the last two weeks. I loved it to death, and I didn't want to stop. In the last few days of doing it, there was so much more I was putting in, and I just didn't have the time. I went mad!" Mark laughs at the sheer lunacy of the situation. "The night before Edinburgh, I remember, I was *shaking* with stress! And supressed nerves and excitement ... there were so many things going on."

Does Mark remember how well *The Roundheads* was received?

"Very well, I think ..." he considers. "I don't remember many reviews."

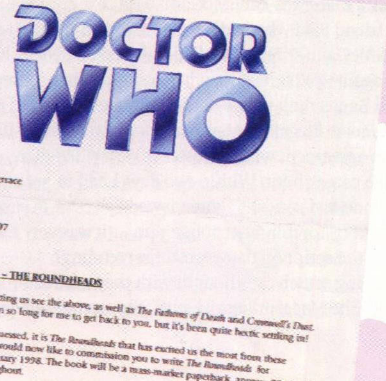
It was an odd time for the books, wasn't it?

"Yes, I think they were being ignored a bit ... People hadn't got into the groove of the BBC range, so perhaps it got overlooked. The review I do remember said it was a great improvement on the later *PROBE* videos. They'd *not* gone down well. In fact they were shit! I just felt on more firm ground, I suppose, and since *St Anthony's Fire* I knew where I was. I wanted to have a bit of fun."

So there had been further releases in BBV's *PROBE* series by then? Was Mark involved in all the sequels?

"Yes, I had done two more. I did *Unnatural Selection* ... when would that have been? 1996, I suppose ... I was even busier than I thought! I had asked Jeffrey Holland [Spike in sitcom *Hi-De-Hi*] if he wanted to do this story I was working on which was about a comet. *Ishmael's Star*, it was called. It was an idea I working on for BBV about this war criminal who has some plan about a comet. It was going to be the last *PROBE* story, and it was going to be a prequel to the others. For no good reason! It was going to be about how Liz Shaw retired from Cambridge. Anyway, I wrote about half of it, and then Bill Baggs didn't want to do it because it would be too expensive. So I worked on this other idea, and then, in his cost-cutting way of wanting to shoot stuff back-to-back, Bill said 'Could we do a sequel to *Devil of Winterbourne*?' which I didn't really want to do, I have to say."

It sounds as though the experience of doing these later videos didn't measure up to the previous highs?



DOCTOR WHO

Terrace

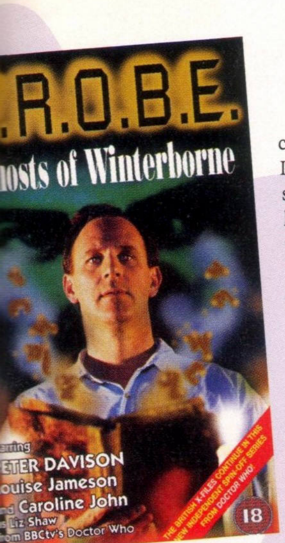
97

Dear Mark

DOCTOR WHO – THE ROUNDHEADS

Thank you for letting us see the above, as well as *The Fathoms of Death* and *Cromwell's Dust*. I'm sorry it's taken so long for me to get back to you, but it's been quite hectic settling in!

As you might've guessed, it is *The Roundheads* that has excited us the most from these submissions. We would now like to commission you to write *The Roundheads* for publication in January 1998. The book will be a mass-market paperback
words, b&w throughout.



"I was getting very frustrated with the fact that BBV was cutting corners *constantly*. Everything was being ... reduced. It really hit breaking point when we went back to the same school to film *Ghosts of Winterborne* – which I guess was logical – but Bill wanted to film *Unnatural Selection* there as well! And even though this school was a big place, we re-used some of the same areas. It was *clearly* the same place. It was just a very unhappy experience with the way the script was chopped up ... I was just so tired by then."

Do we take it that Mark was less than happy with doing a follow-up to *The Devil of Winterbourne*?

AUDIO ADVENTURES IN TIME & SPACE
SYLVESTER McCOY as The Professor
SOPHIE ALDRED as Ace
Island of Lost Souls
by Mark Gatiss
AUDIO ADVENTURES IN TIME & SPACE
SYLVESTER McCOY as The Professor
SOPHIE ALDRED as Ace
REPUBLICA
by Mark Gatiss
AUDIO DRAMA © BBV 1998

"*Ghosts of Winterborne* was this unnecessary sequel," he grimaces, "which spoiled the original one by being too literal. It even had Charmian May back! She'd been killed off in the first one and Bill said, 'It's a shame we can't have her back ... Well, why don't we, anyway?' I was eventually persuaded that she could be the twin sister of the original character. I wasn't there on the day in question, and the line was inserted: 'Hello, I'm her twin sister.' When I saw it, I almost, *almost* killed myself at the sheer horror of it! There are ways of introducing twins, but that's not one of them."

Are there any happy memories from that period at all? "I worked with Charles Kay who's delightful," Mark concedes. "I was so thrilled! But the whole thing wasn't as good as I wanted it to be. I sound like Tegan, but it *wasn't* much fun anymore." He pauses. "I'll tell you a funny story about that one." Please do! "I wrote the script, for *Ghosts of Winterbourne*, which is about 50 minutes long, and I finished it, and I pressed the wrong button on my computer and it *all* went." Aargh! You said this would be funny! "I actually sat there and, instead of going crazy, I started again. Straight away! I had this extraordinary vivid mental picture of the whole script in my head. I worked right through the night. Bill was coming to pick it up the next morning, and I literally hadn't gone to bed. I was just finishing it when he arrived. When the doorbell rang, I said, 'You won't believe this, but I have just written this all again for the past nine hours!'" Mark pauses and takes a deep breath. "Which is probably why it was a load of rubbish!"

So was that the end of Mark's association with BBV?

"Not quite," he explains. "The very last thing was some time in 1997. Bill was moving into the audios and he asked me if I had anything and I said 'Well, I've got these two old BBC Books storylines ...' And so they became two of the early adventures for BBV's not-quite-*Doctor Who* range with Sylvester and Sophie. Actually, they went down very well. I remember [former **DW**M editor] Gary Gillatt saying, at around the time Big Finish was starting, that if anyone wanted a model for what they should be like, it should be those two plays. Which was very nice of him. If only I'd known that 'legitimate' *Doctor Who* was about two minutes away ... But that was really the end of it all."

But back to Edinburgh, where The League of Gentlemen were about to hit the big time ...

"That's right. I delivered *The Roundheads* and then went to Edinburgh in 1997, and we had a bigger venue ... we had a reputation from the year before ... and it was like this strange fairytale. All the shows that the Perrier Award judges came to were fantastic. Each one was better than the last, but I still didn't think we'd win and, er ... we did! It was so extraordinary. I remember standing on a table while Frank Skinner read out the nominations, and having my hands ready to clap the winner, then, what felt like hours later, going '*What?!?*' It was just a daze."

After that, the graduation to radio was a mere formality then?

"We'd already done the pilot for the radio series [*On the Town with The League of Gentlemen*]," Mark confirms. "So we came back and did the rest of that in 1997, and we started pre-production for the TV series in 1998 ... So I suppose I was out of the loop in a *Doctor Who* sense."

As more exciting things began to happen in your life, was there ever any part of you that said 'I've done *Doctor Who* now, let's forget it'?

"Well, in a sense I've never left if behind, because I wouldn't *want* to," Mark says. "I remember thinking 'Well, I'm so glad I've got my *own* thing, my own legitimate thing, my little piece of history and my career ...' Somebody asked me whether that was 'it' as far as *Doctor Who* was concerned, and I said that I'd like to think I could go back if I wanted to, but not because I *had* to. Having, only a couple of years before, submitted three book ideas just to get some money, it was quite a relief to think that I could do it for the love of it alone."

As someone who contributed several titles to the various *Doctor Who* ranges, did Mark actually follow the books as a reader?

"I was very good with the Virgin ones," Mark begins. "I even read *The Pit*! Can you believe that? I did! I read them all up to a point, and then I thought, 'Life's too short!'" Heresy! "When the BBC – cruelly and outrageously – took the licence off Virgin, it was taken over by some new people who had no idea, and so you got a run of books called things like *The Devil Goblins from Neptune*. Virgin had just got it right – a really experienced editorial team – and the BBC went 'No, we'll have that! We've never seen *Doctor Who* and we're determined to ruin it!'

"I read *The Eight Doctors*," Mark sighs, "and a couple since, but I didn't follow them. Which means that nowadays there's all sorts of things that have happened to the Eighth Doctor that I don't know about. I keep coming up with all these good ideas for Big Finish plays, and Justin Richards keeps going 'We've done that ... and that ...!'"

"I read Sylvester's TV Movie script on the plane to Vancouver, by torchlight, at 3am. It was quite extraordinary to hold it in my hands ..."

Mark reviews his illicit footage in a Vancouver hotel room. Inset: with Sylvester McCoy and Anneke Wills. © BBV

Big Finish, eh? It was around that time that the company attained a certain licence to produce audio dramas based on a certain television series, wasn't it? Had a certain person been in on the secret?

Mark smiles at the memory. "Oh yes. [BF producer] Gary Russell sent me an e-mail saying 'Come to Gary Gillatt's house this Sunday – Top Secret!' And I thought 'I know what's going on' ... I had a suspicion that they'd got the licence. Well, all the great and good were there. It was like the 1890s ... in an Oscar Wilde sort of way! I do remember dear Steven Moffatt [author of *The Curse of Fatal Death*] was there, although I didn't know him at all at the time. Gary Russell made the announcement, and Moffatt left shortly afterwards – not in a huff or anything, but it became clear that they didn't have Paul McGann, and he was only interested in writing for a new Doctor. Which I think is perfectly legitimate, because it would be like the equivalent of writing for a new series. He stayed for about an hour and then said 'It's not really for me.' But I was terribly excited – in a ridiculous way! I was suddenly overflowing with ideas. It was all to do with the fact that you were able to finally write *Doctor Who*, knowing that you would be able to get Peter Davison to say the word 'TARDIS'! I remember [sound engineer] Alistair Lock sending me a rough cut of the first episode of *Phantasmagoria* a few months later. The bit where the clock is chiming in the museum, and for the first time you hear 'Vwoooorp, Vwoooooooooorp!' I just fell over backwards with excitement! With the Virgin books at the beginning, mine was the first book after the first two linked series, which was the earliest I could get in without being approached independently, because I was just so keen. And it was the same with *Phantasmagoria*, it was the second one after the multi-Doctor special. 'I'm doing it *now*! I'll make it tomorrow!'"

Of course Mark had already managed to get himself into the cast of the very first Big Finish audio drama, *The Sirens of Time* ...

"I did, yes!" A thought strikes Mark: "Now *that*, interestingly, was the last time I saw Colin Baker and Sylvester McCoy, as it was just before the *Doctor Who* sketches were on *Doctor Who Night*. I've seen Peter Davison a lot more, but I haven't seen either of them for a long time." But more on that later ...

"So we did that one, *The Sirens of Time*, and it was a really exciting atmosphere. Gary Russell just kept going, 'We're making *Doctor Whoooooo*!! *In there*, in that room!' It wasn't just a spin-off. It *was Doctor Who*."

Mark and friends record **The Web of Caves** for **Doctor Who Night**. Sentient cloud not shown.

So having got over the initial excitement – assuming you ever did – how did the storyline for *Phantasmagoria* come about?

"We did a sketch at the Perrier show – which also made it into the live show we did in 2000 – which was a kind of pastiche of the whole Hellfire club, powdered wigs, card games and fops *milieu*, and I thought 'this is quite ripe'. And as usual with me, I started with an idea like that, and I worked out all the rest of it subsequently. *Invaders from Mars* was like 'What if *War of the Worlds*' invasion was real ...? Oh, Christ, I need a story!' Probably why it is as silly as it is ... But with *Phantasmagoria* I was in love with the whole *idea* of it. I remember [director] Nick Briggs saying to one of the actors, 'It's *Talons of Weng-Chiang* in Restoration England!' And I thought, 'Oh yeah, it is!" Mark chuckles to himself. "But I was really thrilled to be in it so early, doing one, and with Peter, who is the last great Doctor, I think ..."

And what of the guest cast? Had Mark roped any of his friends in this time?

"David Ryall is an old friend of mine," Mark admits, " and to get a character actor like him in only the second play was wonderful. He would have been in *Doctor Who*, *should* have been in *Doctor Who*. I don't know why he never was ... he got it *immediately*. He said, 'Do you want me to do it kind of like Sydney Greenstreet?' I said 'Oh, yes!' Nick was directing it and David was doing one of his big speeches, and Nick just looked over at me and winked and whispered, 'He's f***ing good, isn't he?' He just *knew* how to say 'Bwahahahah, Doc-*torrrr*!' He wasn't a *Doctor Who* fan, but he just *knew*! Fantastic! It was this incredibly hot weekend in July, but it felt like a quantum leap, it was moving on. I remember thinking at the time, 'I *do* hope they can get Paul McGann at some stage, because at the moment it's still like that little club thing.' What would have been great, as Steven Moffatt expressed, would be write for a new Doctor, because there are no rules. You can just move on."

But it was further into the past that Mark delved for his next *Doctor Who* project.

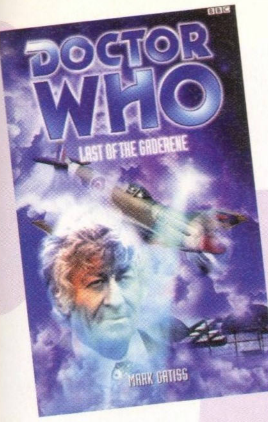
"Oddly, instead of thinking of ideas for Big Finish plays, out of the blue I had an idea for a Jon Pertwee story. I just thought 'Oh, why don't I?' so I mentioned it to Stephen Cole. That became *Last of the Gadarene*."

Given Mark's avowed love for all things Third Doctor, it must have been a joy to finally get the chance to write for him?

"Oh it was blissful!" Mark flings out his arms with glee. "It's a tribute book in so many ways. I wanted to write the ultimate Target book. I wanted it to be the Pertwee story that I never saw ... but I sort of did in my head. Even down to crazy things like the Spitfire on the cover. I wish I could have been there to actually show them, but I had long conversations with the designer saying 'If you put the wing of the Spitfire at the right angle, when it bends over the spine, it will mean there's a target symbol at the top of the spine!' But in the end they couldn't get it to work.

"It says in the introduction it's an act of homage to Terrance Dicks and Jon Pertwee for all those Saturday nights. I had a ball doing it. I immersed myself in Pertwee again. We were actually in pre-production on the first *League of Gentlemen* TV series and we'd done the first episode, and it was like a nice pleasure trip away from all that ..."

The TV series, eh? What was your fondest memory of th– "We won the Golden Rose of Montreaux!" Mark interrupts, eyes gleaming. "One of the best times of my life, that was!" I'll bet!



Tell us the story, Mr Gatiss ...

"I was writing with Jeremy Dyson, for the second series, and we got a phone call from the BBC saying, 'We think you've won something at Montreaux ... Go to Switzerland!' These things just don't happen in real life ... except sometimes they do! It was three o'clock in the afternoon, we were sort of winding down, and thinking about watching *Through the Keyhole*, and this phone call came, and I had to get a taxi back to my house – I was living in West Hampstead at the time – to get my suit and we had to go to Heathrow, and say, like in an episode of *Jason King*, 'I've got to get to Geneva ... tonight!' The BBC had booked it, so we were on the plane to Switzerland about three hours after that phone call! In a daze!"

Mark takes a sip of water and continues his story, looking for all the world as though he can hardly believe it himself.

"We got to Geneva, and got a taxi but we didn't have any Swiss money. We said that we had to get to Montreaux, and he drove us all the way there, and then Paul Jackson – the sainted head of BBC entertainment – came out of his hotel in a bathrobe with a wad of brightly-coloured Monopoly money and just threw it at the taxi driver! Ha ha! He said, 'Congratulations! You've won the Golden Rose!' We thought we'd won *something*, but we'd actually won the Golden Rose! And that was it, we had this amazing evening. It was *fantastic*. It was this wonderful resort, like France in the 1890s. Victoria Wood was there ... and all these strange Eurovision executives going, 'yezzz, it eez a very beautiful programme ...' They didn't know it was a series – they'd only seen one episode!

"Then we won the BAFTA for the first series ..." Mark continues, grinning hugely. "Wonderful times. And in the middle of all that, in 1999, a friend of a friend had been approached by BBC Manchester to do *Doctor Who Night* which was coming up," Mark pauses and leans a little closer. "I have to say," he goes on, sounding a little guilty, " that I think they'd somewhat deteriorated from the glory days when *The Late Show* used to do those theme evenings. It was one of the things that re-branded BBC2 in the early 1990s. Suddenly it was the coolest channel on TV again, because their nights were 'proper' nights. Do you remember *Sixties Night*? It was *all day* almost."

Don't forget *Lime Grove Day*! They had *Doctor Who* on that!

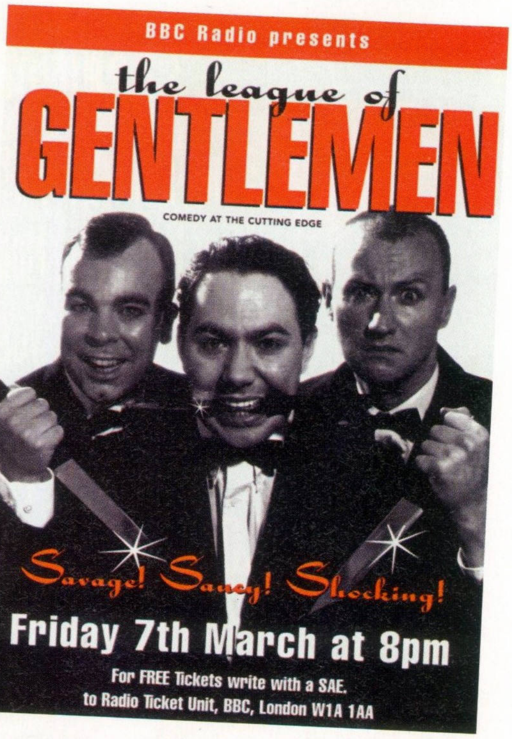
"Oh! *Fantastic!*" Mark reminisces. "And it really was so well made, so well thought-out. But *Doctor Who Night* was about 8.30 to 11.00, wasn't it? That was a bit of a shame. But we were suddenly presented with this joyous blank canvas. They wanted some sketches – they wanted some comedy. And would [*Rock Profiles* star] David Walliams and I like to do it? Well, *whatd'yathink?!*" Mark laughs and slumps back in his chair.

Is David also a *Doctor Who* fan then?

"Oh yes," Mark nods. "He'd been in *Phantasmagoria*, and he was thrilled. It happened with [*Spaced* star] Simon Pegg in *Invaders from Mars* too – you could see the years peel away, and this child is left standing at the microphone saying '*Doc-tooooor!!!* ... *TAR-DIS!!!* ... *Galli-freeeeey!!!*' So we just met up ... and it was the most difficult thing in he world. We could do anything! What *do* you do? We did think a lot about what *Doctor Who* spoofs had been like, and we made an early decision that we wanted to treat the fans with some respect – you may not believe this! – in terms of not talking down to them. It wasn't, for once, going to be about people who know *Doctor Who* from shaky sets and funny costumes. It was going to have *specifics* in it. Like 'I haven't cried this much since Adric died!' Things you would never *ever* hear on television normally, but it was a *Doctor Who Night*, and for God's sake – when else would we get the opportunity?

Were there any ideas that didn't quite make the grade? Or weren't used for whatever reason?

"I did have an idea that I really wanted to do," Mark recalls. "The Doctor wakes up in the TARDIS and he's pissed! He's had a late night, and he's a bit groggy, and there's a knock on his bedroom door and he goes, 'Oh, come in!' ... and this cloud comes in and says, '*Doc-torrrr!* I've made you some tea ...' and the Doctor's just sitting there looking a bit mopey, saying 'Look, I don't think this is going to work out ... I've never had a formless lifeform as my companion before. And to be *honest* ...!'" Mark shakes with laughter at the thought. "I was intrigued by that thing with Katarina, where she didn't even know what a key was! Some companions are just useless – so what if it was just a cloud, like in *Star Trek*? 'Let's go this way, *Doc-torrrrr!*' ... 'No, I don't think so. You can't even pick yourself up. You're rubbish.'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"We wanted to treat the fans with respect – no jokes about shaky sets or funny costumes – our sketches would have specifics in them!"

King gong: Mark and his newly-minted BAFTA award. © Mark Gatiss

"So, anyway. I *desperately* wanted Geoffrey Bayldon to play Doctor Who in those sketches," Mark continues. "Cos he should have done. And he has now, finally, thanks to Big Finish! And the original idea – the first one that was a proper spoofy one – was that he was the Doctor, and he got killed and regenerated into me, just so that I could do it! And then, selfishly, I thought, 'No, bugger that! It might be my only chance to play the Doctor', so I came up with this idea for what became *The Web of Caves*. You could do so many things, but we decided to do this one thing and also to play the Doctor in this really naturalistic way – as if he just lived there, and had cups of tea, and people would come and call ..."

The line that seemed to go down particularly well was "It's for me!" ...

"Ha ha, yes! I improvised that in rehearsal. I don't know who's supposed to be behind the TARDIS door though ... some miserable companion, I suppose. Maybe a formless cloud!

"David had had an idea years ago about two theatre ushers who kidnap Sylvester McCoy. That's what became the Peter Davison sketch. We got Peter quite early. My favourite line in that was, 'You know we always talked about, maybe, waiting outside Peter Davison's house in Belsize Park ...' – which is where he lived back then! – '... drugging him with chloroform, bundling him in a car, and bringing him back here ...?' Just such an arbitrary thing!

"There was another one, which I'd love to do somewhere, called *Monologue of Doom* [see **DW**M 335] which was like a *Talking Heads* spoof. It was an ex-companion, talking about what it was like when she met this man. It was this very touching thing, but we couldn't do four sketches, so we decided to eventually to do the quarry one, the kidnapping one," he pauses, frowning, "... and the *contentious* one."

Close-up on Mark's nervous face. Zoom in. Superimpose caption: 'Next Episode: *The Pitch of Fear*'. Fade to black ...

Next: A heartfelt apology, **Invaders from Mars**, Sam Kisgart, on tour with the **League**, talking to Tom, and the mysteries of 'Project X' and 'Project Y' ...

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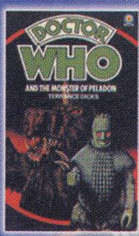
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AND THE MONSTER OF PELADON
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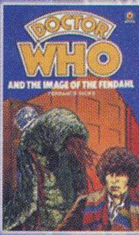
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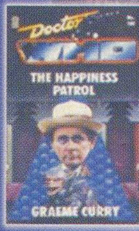
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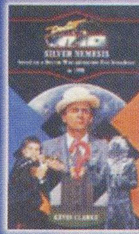
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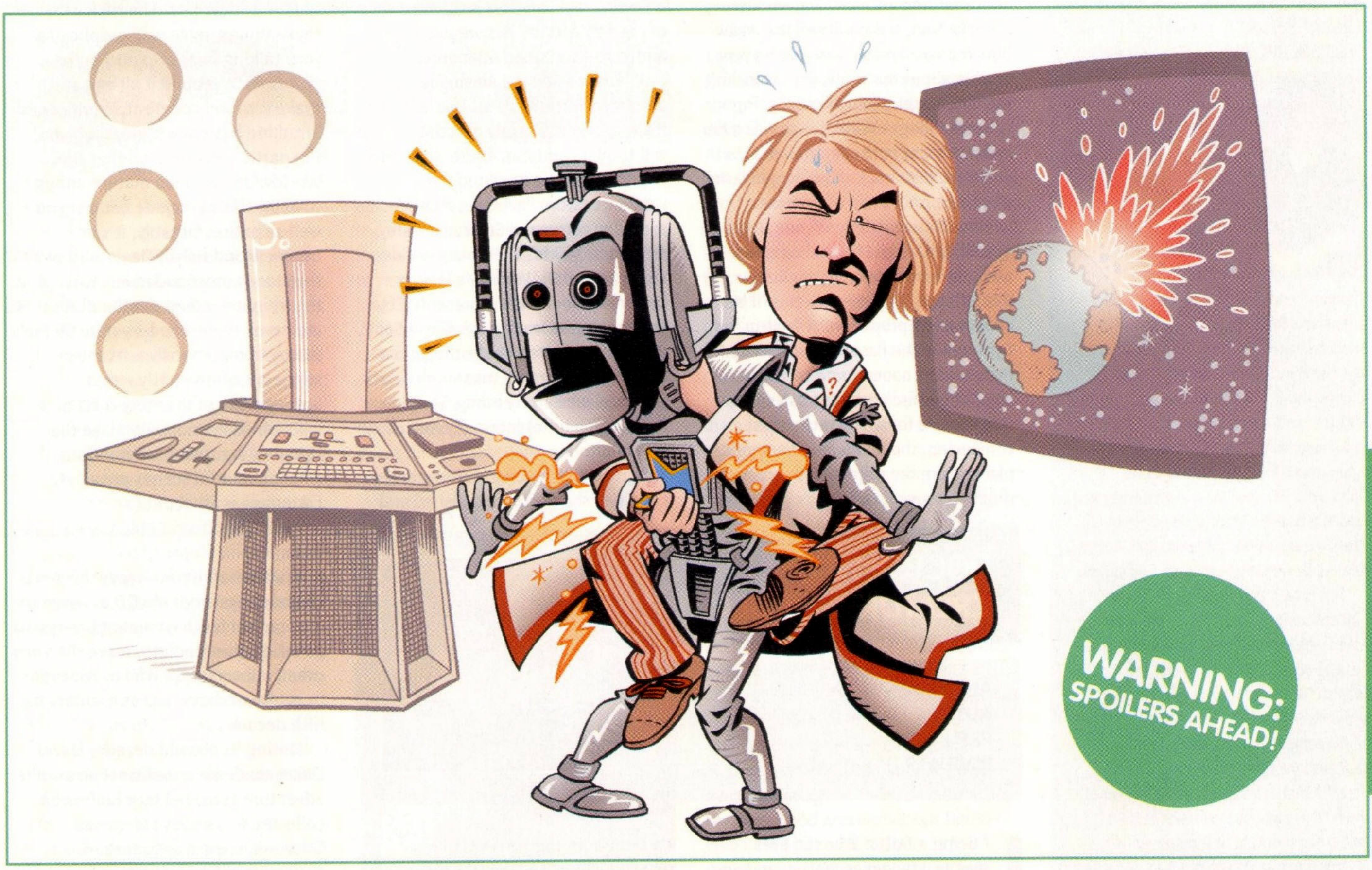
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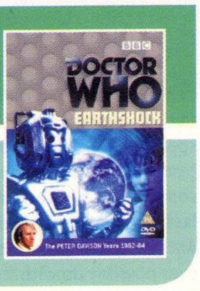
ILLUSTRATION BY ROGER LANGRIDGE

DOCTOR WHO EARTHSHOCK



DVD BBC WORLDWIDE
AUTHOR ERIC SAWARD
RRP £19.99
REVIEWER VANESSA BISHOP

Earthshock has been in and out of fashion so many times now that it's difficult to know quite what to think about it any more. Announcing the story's release, the Restoration Team's website called it 'well-regarded'. 20 years ago, that would've been 'classic'. I think it's fair to say that *Earthshock* lost a lot of its shine thanks to the stories that tried to copy it. Even so, it's hardly lining up alongside any of the series' real duffers. Here it is, still notable enough to make it – *Five Doctors* aside – the third Davison story on DVD. And why? I'll tell you. Because, deep down, I mean *really* deep down, we're all incredibly shallow. Most of us have seen *Earthshock* enough to recognise that a lot of its acting is a bit stilted, and that its initial paciness dulls to a plod. But we're fans, and *Earthshock* is a story that rewards us for sticking around. The truth is, scenes like the reveal of the Cybermen at the end of Part One, and Part Two's flashback sequence, are the things that make us tick. 'Look,' the story's saying, 'we're as interested in how it all fits in with the past as you are.' You can't help but love it for that.

Now it's pretty much *Doctor Who* lore that *Earthshock* is a better story than its predecessor, *Revenge of the Cybermen*. What worries me is that I can't see much difference. Both stories see the Cybermen trying to blow up a planet by planting explosives deep underground, and when that fails, both opt for driving a huge spaceship into it instead. *Revenge*, of course, only *appeared* to have finished off the Cybermen. *Earthshock* really *does* bump off Adric, burning him up as the freighter crashes towards the Earth. What's amazing is how the programme expects us to feel sad about it when, in fact, it's just delivered what we'd been wishing for all along. Adric is one of the few companions who started out bad and actually got worse. There's no point pussy-footing around the fact that Matthew Waterhouse isn't very good, but in his defence, I'd argue that any actor would have a difficult job making such a smug and precocious character likeable. What's more, introduced when Tom and Lalla were still around, not only did their more polished portrayals even-up Waterhouse's all-too-real awkwardness, he actually seemed to have a place in the series: a kind of difficult son for the TARDIS family, to be taught by Mummy and Daddy Who, and their little dog too. By *Earthshock*, however, he's just a petulant nuisance, holed up in his room, refusing to talk to anyone. That's why those silent credits don't really work for Adric. We can't mourn him because we never loved him – only *knew* him, and there's quite a difference.

Talk of Peter Grimwade's direction and the Cybermen would seem to go hand-in-hand, except all Grimwade's best stuff is in the first episode, when they're not around – Scott's soldiers being picked off in the caves, for example, and the strange, featureless android guards flitting about in the shadows. When, back in 1982, people hailed *Earthshock* as a triumphant rediscovery of all that was great about *Doctor Who*, it was these scenes that they were referring to. For a while, it looks like the story is going to do it all over again on the freighter, with blood-curdling screams echoing round its silo-stacked hold. Sadly, Saward doesn't write the Cybermen with the same half-glimpsed menace he does their cave androids. In fact, that's another thing *Earthshock* shares with *Revenge* – it doesn't have anything much to say on the nature of the Cybermen themselves, their body-snatching habits, or their conversion techniques. "What are they?" asks Berger, "Machines?" "No," replies the Doctor, "Far worse." But *Earthshock* never explains what he means by that. At the end of the day, Saward's Cybermen are still the "tin soldiers" featured in *Revenge*.

> "'EARTHSHOCK' REWARDS US FANS FOR STICKING WITH THE SERIES ..."

Their look, however, is an entirely different matter. *Earthshock* had the Cybermen looking good again, but rather like the story itself, it's difficult to know quite what to think of them now. The problem is that we've never been given the chance to feel nostalgic about them. The *Earthshock* Cybermen became the 1980s Cybermen, linked, through their design, to later, poorer stories. Redesigning them further would have isolated *Earthshock*'s Cybermen and kept the story unique. Perhaps it would've even kept its 'classic' label ...

DVD EXTRAS

Missing a writer or director on the commentary allows Davison, Fielding, Sutton and Waterhouse to make *Earthshock*'s the most flippant so far.

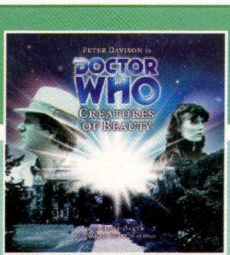
Whether you think a commentary is good or disappointing has, I think, a lot to do with your own view of the story, so I found this appropriate and good-natured enough. Waterhouse, I must admit, has confused me. I saw him at a convention once, being very erudite about the show, yet he doesn't say much at all here. Another thing – I always thought Waterhouse was a fan before he was in the programme, but come the flashback sequence, he asks why there isn't a clip of Pertwee.

Now it's not strictly in the same area as CGI, but when I heard *Earthshock* was getting new effects, my first thought was "Right – now they'll be able to use a proper bit of *Tomb of the Cybermen* in the flashback sequence." Instead they concentrate on the trooper gunfire and the crash of the freighter. As for which is the most convincing, these two have swapped places from the original – the rays are much improved, but the freighter, shown plummeting towards Earth with a trail of fire, looks like an unhappy piece of *Captain Zep* animation. It seems to lack drama and, more crucially, realism. Best is the final shot of impact, and the picture judder added to Adric's last moments.

I'll leave aside the plasticine animated *Earthshock Part Five* because it's very short, and any description of it will spoil its humour. There isn't much to add about the unedited film sequences from Part One, either, except to commend Stephen Morley, as Walters, for his exemplary walkie-talkie acting! *Did You See?*'s look at *Doctor Who* monsters is presented by the geography teacher-ish Gavin Scott, which immediately raises the bar on how frightening they must look. Scott also thinks he's very funny. Sadly, he isn't, which unintentionally makes him hilarious.

Putting the Shock into Earthshock is a couple of shades more polished and professional than previous documentaries. Its inspiration would seem to be Channel 4's *Top Ten* strand, talking not just to actors but to fans and writers. The trick with these things, once you've spliced all your talking heads up into bullet points, is to rebuild it all and still make it sound coherent. Producer Ed Stradling has done a great job, and I'm particularly pleased that BBC Worldwide has been mature enough to allow this to include criticism as well as praise. Notably, it's an overview that hardly deals with plot – the story's most audacious twist, that the freighter wiped out the dinosaurs, isn't even mentioned – yet it still feels utterly comprehensive. Its topics suggest – quite rightly – that appreciation of the story rests on a few individual moments. Like the Doctor's argument for emotions, small, beautiful scenes are what *Earthshock* is all about.

DOCTOR WHO: CREATURES OF BEAUTY



AUDIO DRAMA BIG FINISH
AUTHOR NICHOLAS BRIGGS
RRP £13.99
REVIEWER DAVE OWEN

If being a *Doctor Who* fan ever makes you feel eccentric, and you worry that people don't take you seriously, go and have a look at David Icke's web site. Reading the former goalkeeper's paranoid fantasies about the extra-terrestrial power behind the monarchy will enhance your self-esteem in an instant. But just because the idea that the rich and powerful might not be entirely human is a free ticket to ridicule when presented as fact, it doesn't mean it has no merit as fiction, as is ably proven by *Creatures of Beauty*.

Like its Fifth Doctor stablemate, *Primeval*, this release has one scrabbling to check that it is indeed the first disc of the pair that is playing. Even having twigged the deliberately non-linear story form, I actually checked my player later to ensure it wasn't set to deliver random tracks. This technique, resembling David Bowie's lyrical method, is an innovation, even when compared to cinema films of the last ten years which have been told backwards or started in the middle before joining up again. Nor is it really flashback, such as in author Nick Briggs' own *Dalek War* quartet which maintains a linear cursor upon which to focus. This is more of a deliberate puzzle, because telling the story from start to finish would answer questions before they had been asked, and leave the listener knowing more than the protagonist for an unacceptably long time.

It's so much more powerful to begin, rather than with the space equivalent of the Torrey Canyon disaster which precipitates the whole story, to do so with a few short scenes leading to a beaten and bruised Nyssa under police interrogation. A friend in distress is so much more meaningful to the listener than an anonymous spectacle. And these scenes work better with Nyssa, a character finally coming into her own and audible at last beyond the stridency of her Antipodean shipmate, than they could ever possibly do with the Fifth Doctor's late shift – Peri and Erimem. At present, this style dichotomy – dark, introspection and melancholy for Nyssa, high-octane anachronistic adventure for her successors – is working very well indeed, and doesn't require any tinkering.

But did the very way in which *Doctor Who* stories are told require any? I think so. No one under the age of 16 could possibly remember watching the series' original transmissions, and just as *Doctor Who*'s sophistication increased as its audience grew up with it, it's reasonable to expect that listeners of *Creatures of Beauty* will be mature adults who expect a product which equals the complexity of today's broadcast drama such as *State of Play*. Any holder of a license to release new *Doctor Who* has a responsibility to not allow it to stagnate. And more than any, Big Finish can afford to release products that require study, because nobody buys a double CD to listen to it once, but few have time to re-read a novel. So this medium, more than any other, allows *Doctor Who* to continue to evolve and develop as it enters its fifth decade.

During its second decade, David Daker made an appearance in another adventure spawned by a high-orbit collision. His secret policeman, Gilbrook, is even nastier than *Nightmare of Eden*'s Rigg, motivated by xenophobic hatred of the polluters of his race's lifeblood, and realising his wishes by terrorising and blackmailing his employee, troubled interrogator Brodlik (*This Life*'s David Mallinson, whose work is merely a career rather than a calling, and who is thus even more disturbing). This pair work so much better on audio than they would on screen, without totalitarian regime inspired uniforms or recognition of their other roles to detract. And the genetic damage done to their race is better depicted by any listener's worst fears than even the best make-up artist.

38 years ago, *Galaxy Four* said all that needed to be said about the folly of thinking that beauty equates with high ideals. 19 years ago, *Doctor Who* was awash with villains enamoured with the supposedly perfect Peri. But despite its title, *Creatures of Beauty* doesn't explore either theme, but instead addresses the uncomfortable truth that the medically afflicted are not often pin-up material. That's a brave move.

I'm still mystified as to why the conclusion to each episode is Gilbrook whispering "Beautiful ..." and thus I fear I may have missed the entire point. But given the power and elegance of this play, he's undeniably right.

> "NYSSA IS A CHARACTER WHO IS FINALLY COMING INTO HER OWN"

ALSO RELEASED

MYTH MAKERS: PHILIP SEGAL

REELTIME PRODUCTIONS, £11.99

Right at the top of this tape, Nicholas Briggs asks Philip Segal if he knows the old British war film, *Ice Cold in Alex*. "No," says Segal, ruining a clever metaphor about whether the scene in which John Mills and co struggle to pull a jeep up a sand dune, only to watch it roll back down again, was a bit like trying to get the *Doctor Who* TV Movie made. Later, Briggs asks him if he's a bit of an Anglophile. "Yes," he says. Wrong answer, Phil. An Anglophile would've known *Ice Cold in Alex*.

This is typical of Segal – you're with him one minute, and not sure the next. Asked which of the many TV Movie scripts he liked best, he still plumps for the soapish 'Doctor searching for his father' storyline – scrapped, it says here, because all the companies involved thought it too similar to the third *Indiana Jones* film. On the other hand, asked about the Master in the final version, he says it was really a studio decision, and he himself would've preferred to use monsters.

With many interviews behind Segal, not least a co-authored book, *Regeneration*, the film's history is all quite familiar. It's an interesting story nonetheless, and its disappointments are not as painful to hear now as they once were. What this telling might have over previous examples is a blunt honesty that sometimes gets watered down or rephrased when turned into prose, my favourites being the BBC's confused view of a new *Doctor Who* – "They didn't know what they wanted. All they knew was they didn't want what they already had" – and Segal's own opinion of the endless negotiations – "If I knew it was going to take seven years, I never would have done it."

PROFESSOR BERNICE SUMMERFIELD AND THE MIRROR EFFECT

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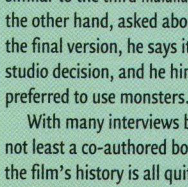
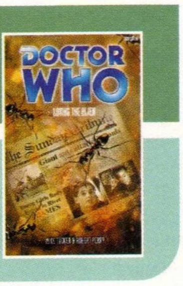


Another writer might've called this story *Benny Through the Looking Glass*, but Stewart Sheargold wants to step away from the usual comedy of Benny's adventures to try something more psychological. To this end, his alien mirror, found beneath an ice-world's lost mining station, has the power to send out dark, twisted reflections of those who pass through it. It gives most of the characters the chance to play an evil

DOCTOR WHO:
LOVING THE ALIEN



NOVEL BBC BOOKS
AUTHOR ROBERT PERRY AND MIKE TUCKER
RRP £5.99
REVIEWER MATT MICHAEL

Robert Perry and Mike Tucker have established themselves as the BBC Book authors responsible for continuing the Seventh Doctor and Ace's work after the end of *Survival*. In novels and short stories, they have crafted an alternative series of new adventures for the final TV Doctor and companion duo. *Loving the Alien*, however, feels like the final chapter in Perry and Tucker's 'Season Twenty-Seven'. There is no reason to think that, if the mood took them, they couldn't continue their mini-series, but *Loving the Alien* wraps up the previous Seventh Doctor PDAs so comprehensively that it would seem almost redundant to add anything more. The plot sees the Doctor piloting the TARDIS to late-1950s London in an attempt to confront and prevent the circumstances of Ace's death. However, once there he soon becomes embroiled in an entirely different plan to alter the course of history.

This is a direct sequel to 1997's *Illegal Alien*, featuring many of the same characters as the earlier book. The novel also sets out to answer the apparently continuity-busting (of the *New Adventures*, that is – the poor lass had already been bumped off by **DWM** years before) demise of Ace. For Target Books fans, there's a deliciously nostalgic moment on page 21, where a footnote advises us to 'See *Doctor Who: Prime Time*'. That Perry and Tucker manage to tie up all the dangling plot threads from their earlier works is laudable. The problems lie in the way they do it.

For those who have not read – or who can't really remember – *Illegal Alien* or *Prime Time*, you would be well advised to familiarise yourselves with those books. This reviewer found himself continually referring to *I, Who* to remind himself who Cody McBride and George Limb were.

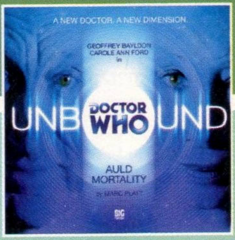
"THE AUTHORS PERFECTLY CAPTURE THIS DOCTOR'S HIDDEN SADNESS"

Nevertheless, if you can get past the convoluted back story, there is a great deal to enjoy here. The premise: the Doctor taking Ace to confront her destiny and finding himself unable to cheat time, is excellent, and the characterisation of the leads is a good representation of their on-screen relationship. In particular, the authors capture the Seventh Doctor's air of buffoonery hiding a great sadness. The conversation between McBride and the Doctor in which the former recalls he used to pour petrol on ants, and the Doctor replies that he has been responsible for the destruction of planets is a superbly haunting moment. The opening scenes of the Doctor dissecting Ace's corpse are horrifically compelling, and Limb's plan to use leftover Cyber-technology to augment humankind is suitably grandiose.

For readers expecting the authors to come up with a cunning and contrived way to explain away Ace's corpse, there's an unpleasant surprise at the end of Part Two, which concludes with Ace quite dead. It's a great moment, but it's let down because the eventual explanation for Ace's resurrection is so garbled. She lives because she comes from an alternative history (and hence the confusion over her surname – Gale or McShane). Fair enough, but doesn't this somewhat undermine the series: if the Doctor's able to pop sideways to pick up a carbon copy companion, don't they all become disposable? Had the authors handled this dénouement more sensitively, it could have been exceptional. But a couple of pages of pseudo-scientific waffle comes across as as much of a cop-out as the resurrection of Chang Lee and Grace at the end of the TV Movie.

The book is dedicated to John Nathan-Turner. It's an apt memorial, because *Loving the Alien* sums up much that was good and bad about *Doctor Who* in the late 1980s. There is too much of a reliance on past triumphs, too many ideas crammed in, and too few ready explanations. But the characterisation is great, the plot moves along at a superb pace, and, most importantly, there is a genuine desire to push the series in a new direction. By the end of the novel, Perry and Tucker graciously give us a Doctor and Ace who are ready to embark on their *New Adventures*. While they do not reach the heights of Virgin's series, Perry and Tucker's Seventh Doctor novels form a worthy addition to the *Doctor Who* universe, and a fine bridge between *Survival* and *Timewyrm: Genesys*.

DOCTOR WHO UNBOUND:
AULD MORTALITY



AUDIO DRAMA BIG FINISH
AUTHOR MARC PLATT
RRP £9.99
REVIEWER DAVE OWEN

Although its fresh casting is what made the headlines, *Doctor Who Unbound* is more importantly an opportunity to explore what might have happened to the character in different circumstances. Indeed, *Auld Mortality* puts a very familiar-sounding Doctor in a situation that could not conceivably have been contained by the television series. Although touted as 'What if the Doctor had never left Gallifrey?' writer Marc Platt explores the question, 'What would have prevented the Doctor from leaving Gallifrey,' to fascinating effect.

There's a theme of self-referentialism to this exercise in imagination and probability, which concerns itself with another writer's (the Doctor's) adventures in the unexplored relative dimensions of imagination (his best-selling and familiar-sounding exploits of 'The Adventurer') and probability (his garret houses a wondrous McGuffin in which he can create and explore alternate realities). As such an imaginary voyager, he's well equipped to perceive how things might have turned out.

Platt's visions of historic Gallifrey and the Doctor's family, shown at their most extreme in his novel *Lungbarrow*, are developed here. Both Uncle Quences and the family retainer Badger featured there, and shared the same unusual relationship. But this galactic Gormenghast dovetails with the less spooky televised Gallifrey by dint of familiar sound effects and chromatic coronation anthems. It feels like home.

Something else that feels familiar is the Doctor's choice of a remote world in which to immerse himself –

---

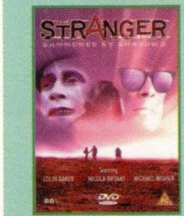
twin of themselves, and vent whatever grievances they have. Sheargold makes much of the rivalry between Jason and Adrian Wall, using Benny's baby Peter as a pawn in their argument, and of the feeling Benny has that she's being manipulated by the men in her life, Brax in particular.

Figuring out who's who, and what's real and unreal, isn't the problem in this play; the real challenge to the listener is to sort out who's on what side of what mirror at any one time. It plays in the head rather like the 'TARDIS in a TARDIS' scene from *Logopolis*, where the Doctor and Adric find console room after console room. On screen, though, they used different lighting to help tell us where we were. Sadly, however, *The Mirror Effect*'s failure to use sound in a similar way contributes to the production feeling quite confused.

On the issue of character development, it's Brax who makes the most impression. Miles Richardson's 'Shere Khan' voice has helped to make him an increasingly untrustworthy boss of late, and his admission here that he's more than people think he is singles him out as the one to watch in future adventures.

THE STRANGER: SUMMONED BY SHADOWS

BBV, £15.99



The last time we saw the Stranger was back in 1995, in the video *Eye of the Beholder*. By then, he had gained a name – Soloman – and been revealed as the leader of an interdimensional terrorist cell. Relaunching the series on DVD, *Summoned by Shadows*, however, finds the Stranger as originally envisaged – Doctor Who by another name.

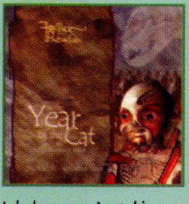
In a *Twin Dilemma*-ish mood of repentance, the Stranger (Colin Baker) has rejected Miss Brown (Nicola Bryant) to live as a hermit on a barren planet. "I'm not a hero," he says at one point, hinting at his part in some terrible mistake, "A lot of people died, you know." But Christian Darkin's script can't have him looking woundedly into his camp-fire forever. Eventually he's forced out of contemplation to do battle with the Conjuror (Michael Wisher, his face all painted and powdered up *Greatest Show in the Galaxy*-style).

Summoned by Shadows starts off well. An orbiting spaceship glides into view in a shot comparable to the effects work of mid-1980s *Who*. The cowled figure with the warty hands assumed to be aboard the craft evokes the right spirit too. However, the predominantly sunny location filming, young cast and the strange social elite Miss Brown falls in give a look and feel more akin to the Beeb's *Tripods*. Overall, *Shadows* appears rather weighed down with the feeling it's got something to prove, whether it be Colin giving a subtler performance than he was allowed as the Doctor or Bill Baggs showing he can cut it as an interesting director – hence all its little *avant garde*, weird-for-the-sake-of-it moments.

Contrary to Baggs' opinion in the 12-minute *Making of*, I think the villain's lair is the part that works the best. Supposed to be the spaceship's flight deck, it actually looks more like a Renaissance chapel, but it's atmospherically lit, and what's more, all the acting's loosened up so as not to feel quite so pretentious. Perhaps to try to tie the Stranger series more closely together, *Summoned by Shadows* includes a new audio story, *Coming of Shadows*, by Stuart Robinson and James Potter. Set before *Summoned by Shadows*, it introduces themes that appear in some of the later plays. Also popping up on the 'Extras' is an interview with Pip and Jane Baker. Pip and Jane are the Neil and Christine Hamilton of the *Doctor Who* world in as far as I can't make out which is the madder. I really like their work for the *Trial* season, if not their Rani scripts, and think they write well to what Denis Spooner used to call '*Doctor Who*'s dramatic W'. This, however, filmed for the dreadful *The Doctors* documentary but unused, is a disappointing muddle of half-remembered facts. I doubt it was that, though, which stopped its use the first time round, but rather the persistent fly determined to settle on Jane's face.

FACTION PARADOX: IN THE YEAR OF THE CAT

BBV, £8.99



I do hope you're taking my advice and buying these *Faction Paradox* CDs. I know there may be a little resistance – I didn't like Faction Paradox myself much in the Eighth Doctor novels, or, should I say, the way they were tangling up *Doctor Who* continuity. These plays, however, are so much better and so much less convoluted – they run alongside the series' mythology instead of criss-crossing it. Disc two saw the Sontarans invade the Faction's home-world, the Eleven Day Empire, and disc three, reviewed last month, revealed that Mad King George III had an army of Peking homunculi.

In the Year of the Cat continues where *Sabbath Dei* left off, asking where exactly the King's 100-strong army is hidden, and who supplied him with it. Faction agent Cousin Eliza and French spy the Sieur d'Eon team up to seek out the automatons, while Cousin Justine is confronted by a homunculi commander. Lawrence Miles' fourth play hides some good surprises, the best being a shock revelation about the Royal Family. The play also benefits from the show-stealing return of the wickedly arch Lolita, who delights in meddling with Earth's history as much as she did destroying her own home-world.

BBV rises wonderfully to the challenge of Miles' imagination, never more so than when Sabbath, with his occultist powers, summons up a courtroom from the earth around him – an architectural feat brought awesomely to life by the most terrifying crashes and roars.

VANESSA BISHOP

exploring an icy plateau as a famous historical expedition passes through, reminds one immediately of *Marco Polo*, even without the presence of Carole Ann Ford and Derren Nesbitt. At first, this lingering in the French Alps is frustrating – the impatient listener wants to know what Gallifrey is like – but once it becomes apparent that the Gallifrey scenes are restricted (I think) to the Doctor's billet, then this Pyrenees production line inside the Doctor's fiction factory becomes far more attractive.

Speculating on the identity of each of these one-off Doctors is as fun as scanning the *Radio Times* for the identity of Angus Deayton's latest successor on *Have I Got News For You?*. This makes Geoffrey Bayldon a dead cert – a Clive Anderson rather than a Charlotte Church. He's vocally near to *The Five Doctors*' Richard Hurndall, while his performance embodies William Hartnell's assertion that he mellowed as the series progressed. His Doctorishness is expressed by taking a great delight in all he has forgotten – that he had imagined Hannibal's elephants with the power of speech, or even the existence of Susan. Like Hartnell, he doesn't suffer fools gladly, but rather than snarling and tutting, he playfully spars, keeping one step ahead of the opposition – Nesbitt's Quences, the disapproving representative of the family he left behind. Gallifreyan family reunions must be odd occasions, with lithe young grandparents meeting their stooped and creaking offspring, but such is Bayldon's twinkle that he is believable as the family's young hopeful.

Hearing Carole Ann Ford play Susan again, an event which only occurs every two decades after all, is quite special. After 40 years, she sounds virtually identical to the teenager left on the bank of the Thames, even down to the yelp at twisting her ankle (another anniversary cert).

This is a dialogue-rich piece of writing, managing to resolve not just the main threat – the Auld Mortality of the title, a force responsible for more dead presidents than the dollar presses at the US Federal Reserve – but also incorporate the Doctor's possibility projection of Hannibal's journey across the alps. The Doctor defends his tales of The Adventurer as an escape for readers, using his projections into the untapped dimensions of possibility and imagination for research, but perhaps he's being just as unadventurous as the Time Lords in not interacting with the real universe. Inevitably, this changes.

Perhaps Platt is as circumspect as the Doctor by restricting his projection only to the effect on our hero of his not having left Gallifrey when he did. Aside from a tantalising mention of warring factions of 'Thaleks', there is little speculation regarding the effects of the Doctor's absence from the universe at large. Polo might never have made it to Cathay, Mavic Chen and the Daleks would have conquered the Galaxy, and of course, Sandy the Sand Beast would have escaped slaughter at Barbara's hand. Unthinkable, all.

To evoke waves of nostalgia while simultaneously innovating is a tall order, but it's one that is delivered perfectly here.

> "LIKE HARTNELL, BAYLDON'S DOCTOR DOESN'T SUFFER FOOLS GLADLY ..."

DOCTOR WHO: THE CABINET OF LIGHT

NOVELLA TELOS PUBLISHING
AUTHOR DANIEL O'MAHONY
RRP £25 DELUXE/£10 STANDARD HARDBACK
REVIEWER VANESSA BISHOP

The Cabinet of Light is an important book. It introduces time sensitive Honoré Lechasseur who, after its *Doctor Who* licence runs out next year, Telos hopes you will find interesting enough to keep reading about in a new novella range of his own. Daniel O'Mahony gives his new characters a head start, not involving the Doctor until the last third, but his presence hangs over the story right from the beginning. Reported missing by a woman claiming to be his wife, it's Lechasseur who's hired to find him. His investigation leads to some intriguing questions. Is the Doctor fact or fiction? Is he connected to 'the girl in the pink pyjamas' everyone's talking about? And what is the 'Cabinet' of the title, desired both by seedy conjuror Eric Walken and sadistic, Cruella de Vil type, Mestizer?

The latter is the TARDIS – an obvious one for the reader, if not for Lechasseur, who's increasingly baffled by his case. O'Mahony intends *Cabinet* to feel like a *film noir*, paying a lot of attention to the light and shadow in each scene. But despite its 1949 London setting, it often feels Victorian, with colourful eccentrics and grotesques. From a prologue steeped in fog, with its bobby-on-the-beat reminders of *An Unearthly Child*, O'Mahony's sumptuous description is one of the book's real pleasures. At which point I should also mention Abraxas, an eight-foot, half-robot, half-human creation who the author has imagined as a kind of steelworks version of a *Tenth Planet* Cyberman, wearing an all-over suit of oily brown leather and gas-mask-like goggles across the eyes. He's one of the best in-print monsters I've read for a long time.

So what of Lechasseur? I warmed to him very quickly. Complete with foppish French name, I expected him to be the usual eccentric – someone exactly like Syme – Lechasseur's information contact – in fact, a typical over-dresser in cloaks and tweeds with a very First Doctorish manner. Lechasseur, on the other hand, isn't such an obvious Doctor clone but a fresher creation, a black American with prominent eyes, a thin black beard and shoulder-length hair – or, as O'Mahony says, 'a colourful exotic with a slow charismatic smile and coffee dark skin.' He's a good listener and a great thinker, and his energy and willingness to flout the rules when necessary make him stand out in every scene. Rather than a generic Doctor stand-in, Lechasseur would make a very good individual incarnation. As the story puts it when the character's mistaken for the Time Lord, 'Lechasseur became Doctorish without having to act, without even claiming the title.' When describing Lechasseur's new vocation as a time sensitive fixer, the book could almost be talking about regeneration: 'He would have to change again. He'd been a soldier, then a black marketeer, why shouldn't he shuck off his skin once more, remake himself as a new man?' Then there's Emily, 'the girl in the pink pyjamas'. Lechasseur might not start out with a trusty sidekick, but as might be expected, he's acquired one by the end.

The book doesn't suffer much from the Doctor's absence. On the contrary, it only emphasises his mystique, particularly when Syme talks about him as a legendary character "straight out of Old English folklore." His "Who burned London in 1666?" speech, blaming the Doctor for Earth's various mysteries, is a thrill, as is his picture book featuring the Doctor in cave paintings that tell a slightly altered version of 100,000BC's fire-making story. The Doctor eventually shows up in a bombed-out toyshop, smoking cigarettes and referring to himself as 'a Holy Terror'. He explains to Lechasseur the pros and cons of being a time sensitive, also revealing that there was never anything much for Lechasseur to investigate, just a bunch of loose ends for him to tie up on his behalf. It's very Season 26-ish behaviour (with a fair amount of Moriarty thrown in too), but O'Mahony doesn't specify which Doctor this is. Character-wise, he's nearest the Fourth, although physically, he appears a much younger version of the First.

The Cabinet of Light succeeds in putting a new twist on the Doctor, and is an inviting teaser to a new range. 'Out there in London,' ends the book, 'the future was waiting for them.' That future looks very promising. DWM

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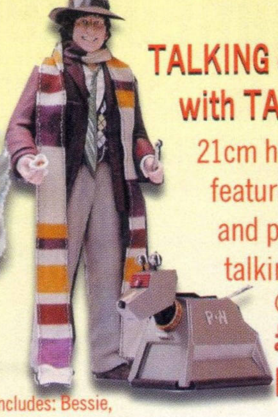

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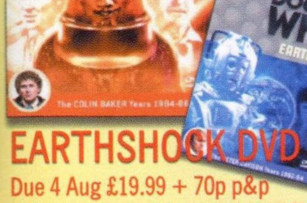

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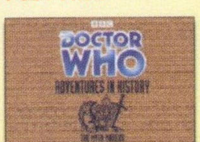

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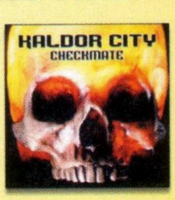

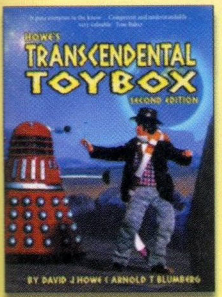

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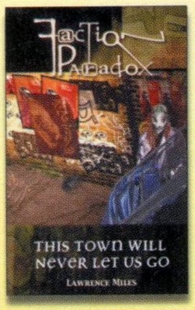

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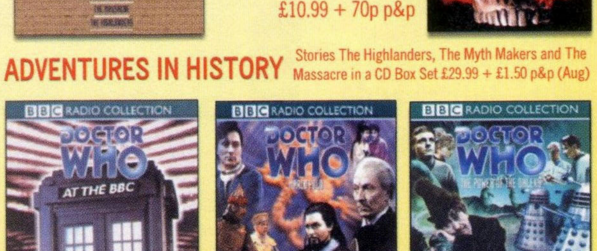

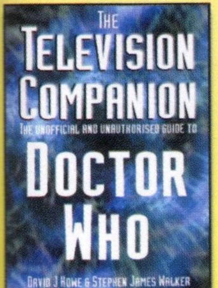

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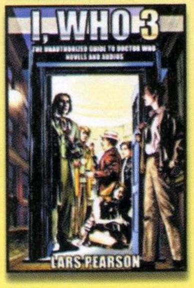

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Opinion: I Am The Servant Of Sutekh. He Needs No Other
See page 64

Jac Rayner In Horrific Tachyon Recreation Generator Accident
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We Just Wanted To Print This Picture Again
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Space-Time Telegraph

Compiled by SORVAD

ISSUE 4 JULY 2003 EVEN MORE IRRELEVANT THAN THE NME 5 TALMARS

INSIDE

Target Completist Finally Gets Round To Reading 'Time and the Rani' Novelisation

Relief And Joy As 'Blake's 7' DVDs Delayed Further

Cheaper VidFIRE Technique Discovered: 'Just Squint'

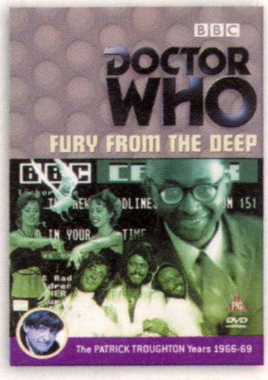
Before squinting After squinting

Shock As Autons End Affinity With Plastic

THE NESTENE CONSCIOUSNESS today released a statement to the effect that its long-standing and profitable relationship with plastic has been terminated.

The Consciousness expressed its sadness at the split, but explained that "Plastic as a tool of invasion no longer has the fresh, contemporary feel it once did, and we think it is time to move on. In order to compete in the modern marketplace, we and our Auton drones must be seen to innovate, and our talks with Velcro are going very well indeed."

Fury From The Deep FOUND! (And Then Immediately Lost Again)



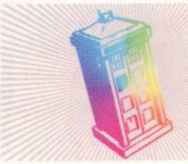
IN AN AMAZING DEVELOPMENT that will delight and then immediately horrify 'Dr Who' fans around the world, the classic 1967 story 'Fury from the Deep' has been FOUND! And then immediately LOST again!

The thrilling six-part serial from the pen of Victor Pemberton, which features a seaweed monster, some helicopters and excessive use of the word 'pump', was feared lost forever, until Mrs Laura Minton, 41, was clearing out her loft and discovered it on an old 205-line 'Sheboogan' video tape the size of an oven. She contacted the BBC to confirm her find, then slipped out for a cup of tea, a bun and a smoke to celebrate. When she got back two days later, she was shocked to discover that her son Steve 'Minty' Minton, 15, had recorded over the tape – on short play – with a selection of other programmes. Mrs Minton was able to salvage only 20 seconds of 'Fury' – the title sequence of Episode 4.

Undaunted, the BBC's 'Dr Who' Restoration Team, facing their biggest challenge to date, have set to work and lovingly crafted the contents of the tape for release on DVD. The contents of the double disc set are: the end of 'Robot Wars'; the start of 'Emmerdale'; some adverts including the Halifax 'Howard Brown' one 17 times; one and a half hours of Ceefax; title sequence of 'Fury From The Deep' Episode 4; ten minutes of the Kerrang! Channel; half of 'Tragedy' by the Bee Gees on VH1 Classic Smooth; a documentary 'Turn of the Tern?' from Discovery Channel Wings +1 hour; the Perfect Abs work-out on QVC; and the film 'Romancing The Stone' off Channel 5. Deborah Watling's classic departure scene at the end of the tape has been replaced by MTV's screening of the rarely-seen promo of 'Take Your Shoes Off' by The Cheeky Girls.

Telesnap Find Confirms Susan Frying Chips Throughout 'Marco Polo'

IT'S OFFICIAL – a sequence of telesnaps recently found jammed at the back of a filing cabinet hidden beneath a loose floorboard in the cellar of the Church of the South London Seventh Day Baptists (now 'Stonewalls' in Lewisham) has revealed an amazing new fact. The off-air soundtrack recording of 'Marco Polo' made in 1964 has been significantly restored by Mark Ayres in a complex process known as 'tarting it up on his PC', but it seems that the pronounced hiss heard on the tapes – eg "sss ssss ssss Messer Marco ssss ssss sss Grandfather! sss ssss ssss Tegana, I forbid ... quick, Barbara! ssss ssss" – was caused not by the age of the tapes or poor recording equipment after all, but by Susan frying chips throughout the seven-part story. Actress Carole Ann Ford recalls: 'Chips were very popular in those days, before all the health scares, and Verity Lambert signed a deal with McCain to promote chip eating in an early example of product placement. I tried to work it into the plot, using my pan to brain Tegana at one point.' There are now rumours that Peter Purves was incessantly shaking maracas during part three of 'The Massacre'.



BIG TARDIS

IT'S BEEN ANOTHER GREAT YEAR IN THE BIG TARDIS SHIP. HERE, WE RELIVE SOME OF THE HIGHLIGHTS!

DAY 2 Susan misses the hot water and takes it out on Ian in the girls' bedroom

DAY 16 Sixth Doctor and Mel only shipmates to tackle exercise bike task

DAY 23 Sixth Doctor first shipmate to discover Disco Room

DAY 30 Party gets out of hand as First Doctor accused of playing to the cameras

DAY 41 Luscious Leela nearly pops out in the pool

DAY 64 "Am I minging?" sobs Dodo

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Saturday August 2 • 12.00 - 3.00pm

JANET FIELDING

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Signing copies of FLIP FLOP
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BONNIE LANGFORD

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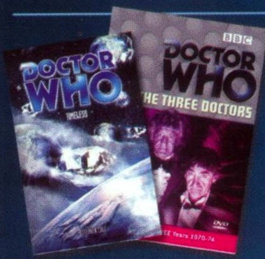

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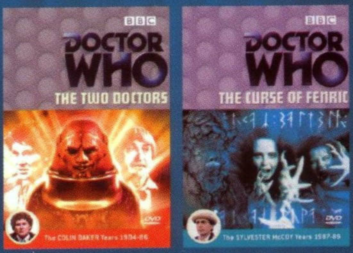

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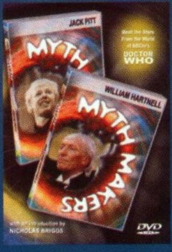

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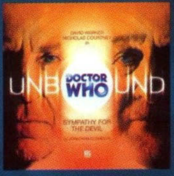
DOCTOR WHO UNBOUND



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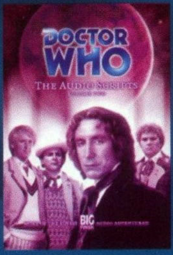

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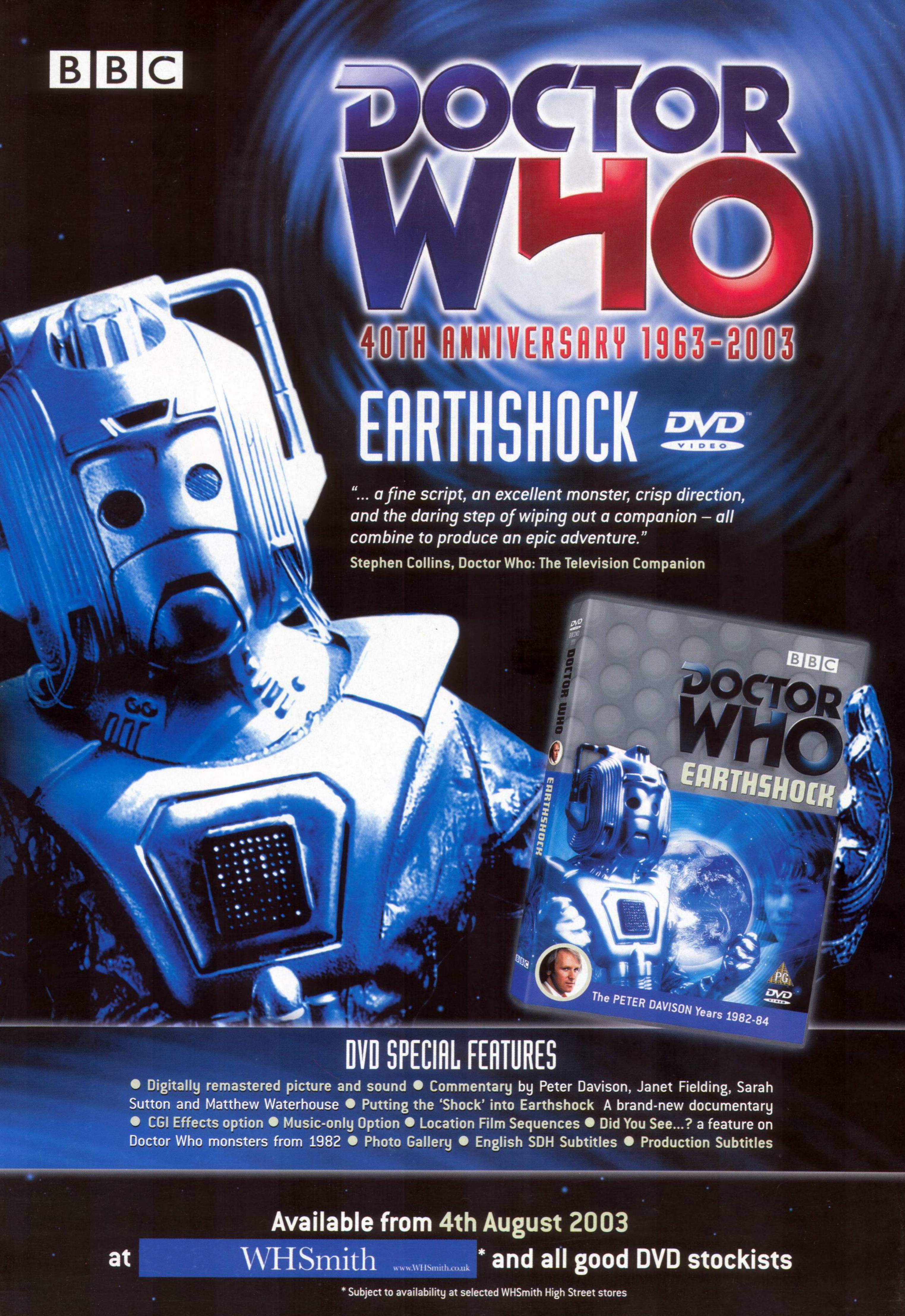

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